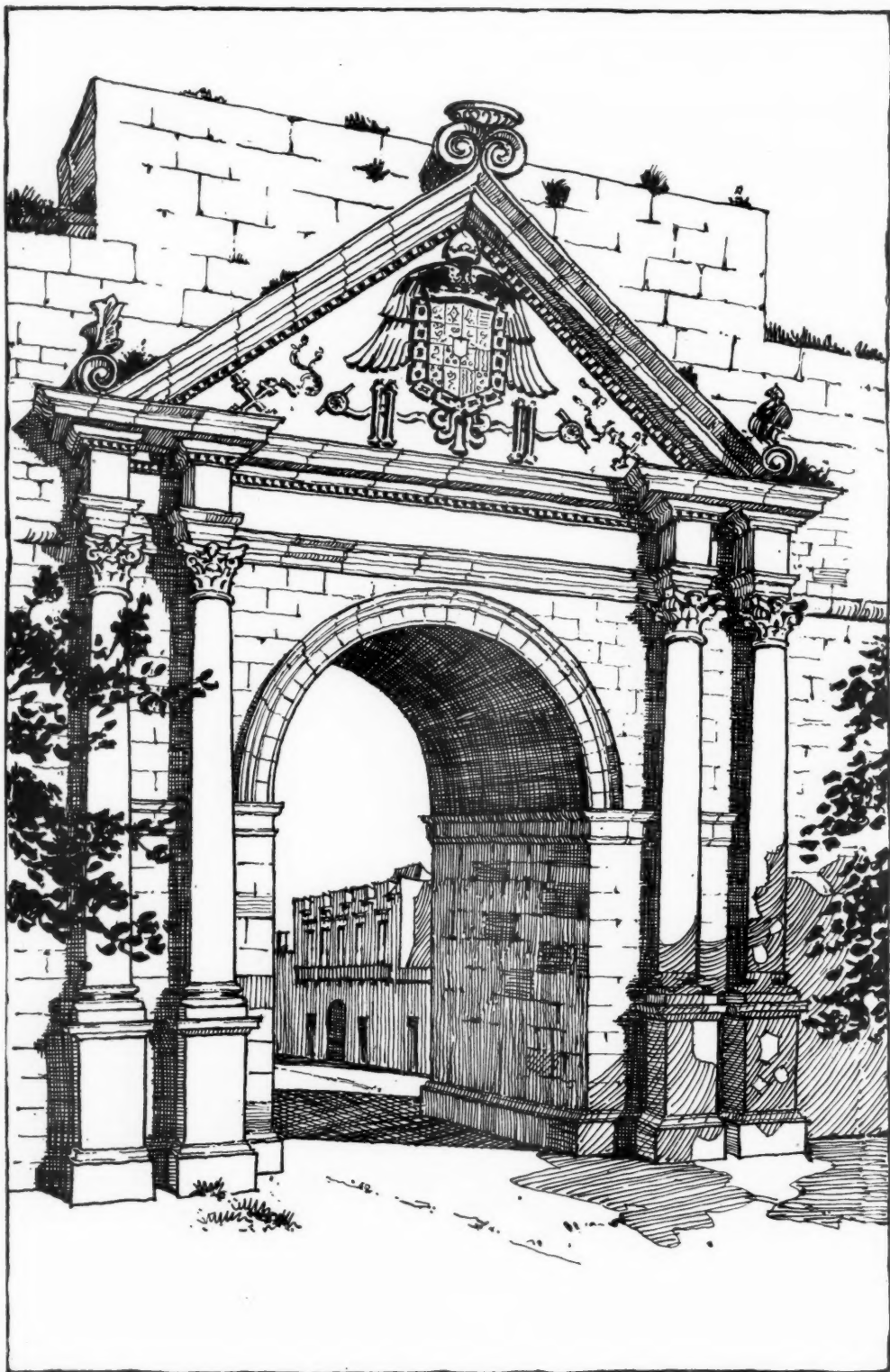


THE ARCHITECTURAL
REVIEW, AUGUST,
1909. VOLUME XXVI.
NO. 153.



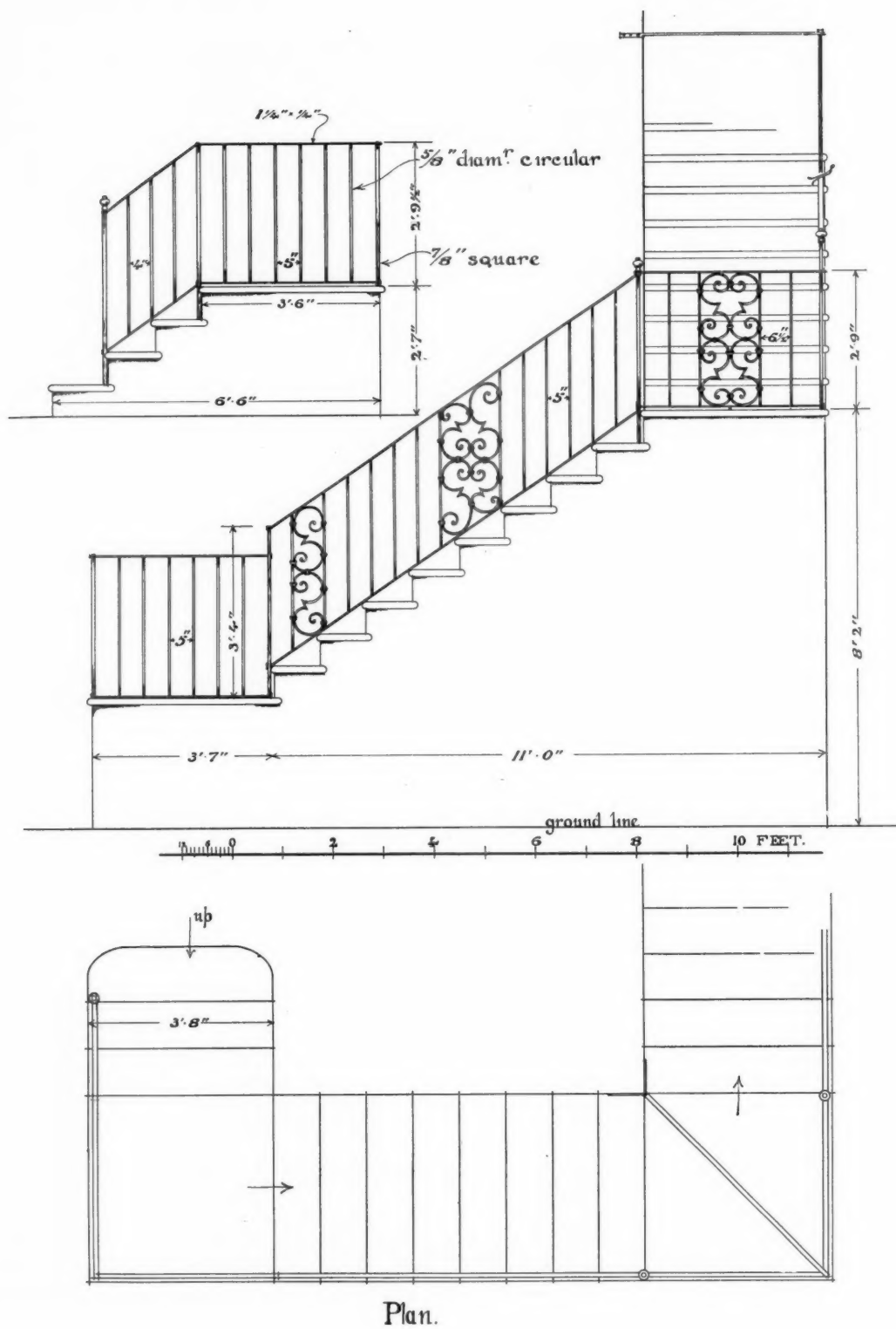
LECCE: TRIUMPHAL ARCH IN MEMORY OF THE EMPEROR CHARLES V.

DRAWN BY MARTIN SHAW BRIGGS.

The Practical Exemplar of Architecture.
XXXVI.

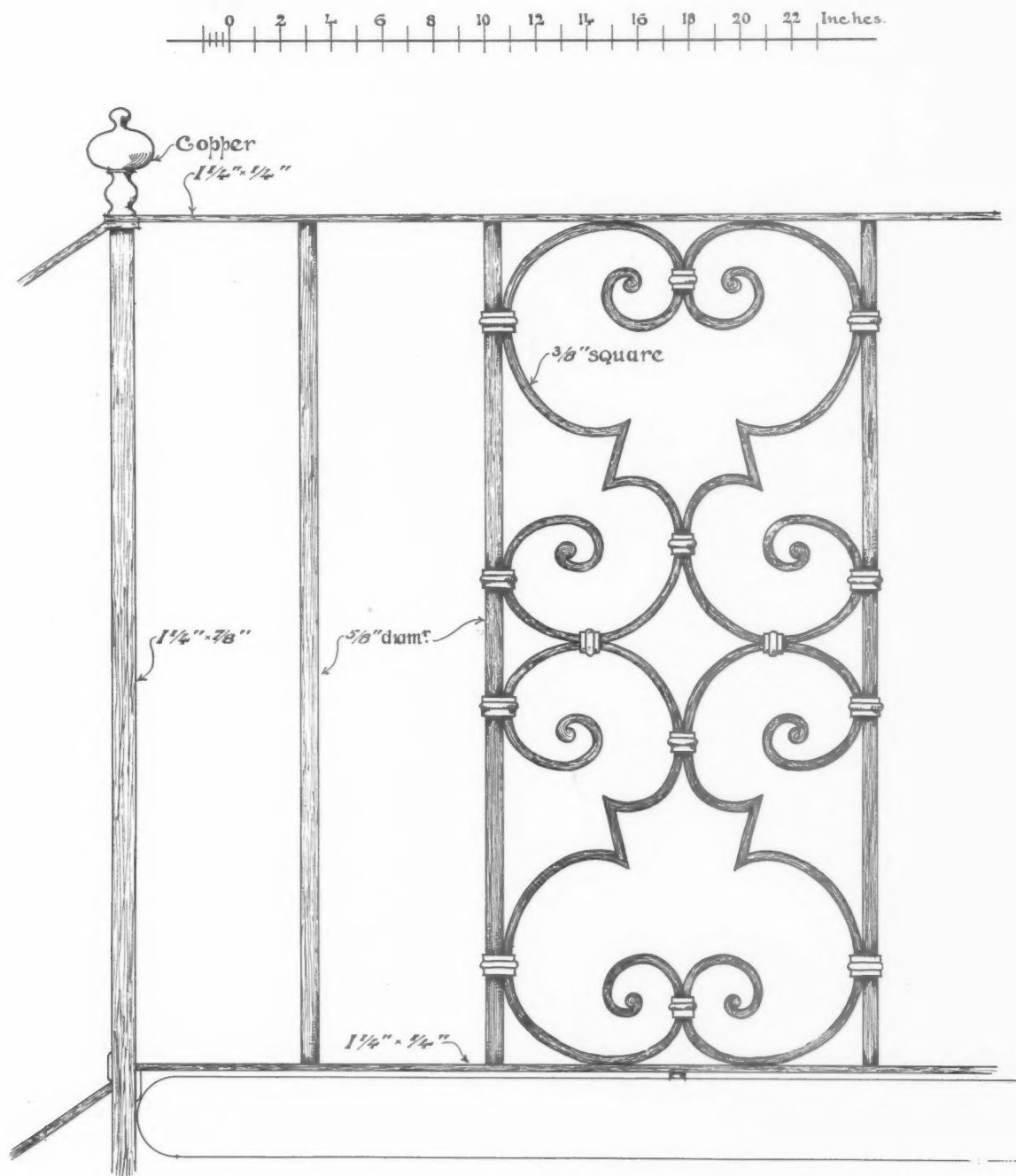


WROUGHT-IRON STAIR RAIL. THE MARKET HOUSE, ORTA, ITALY.
VOL. XXVI.—D 2



WROUGHT-IRON STAIR RAIL. THE MARKET HOUSE, ORTA, ITALY.

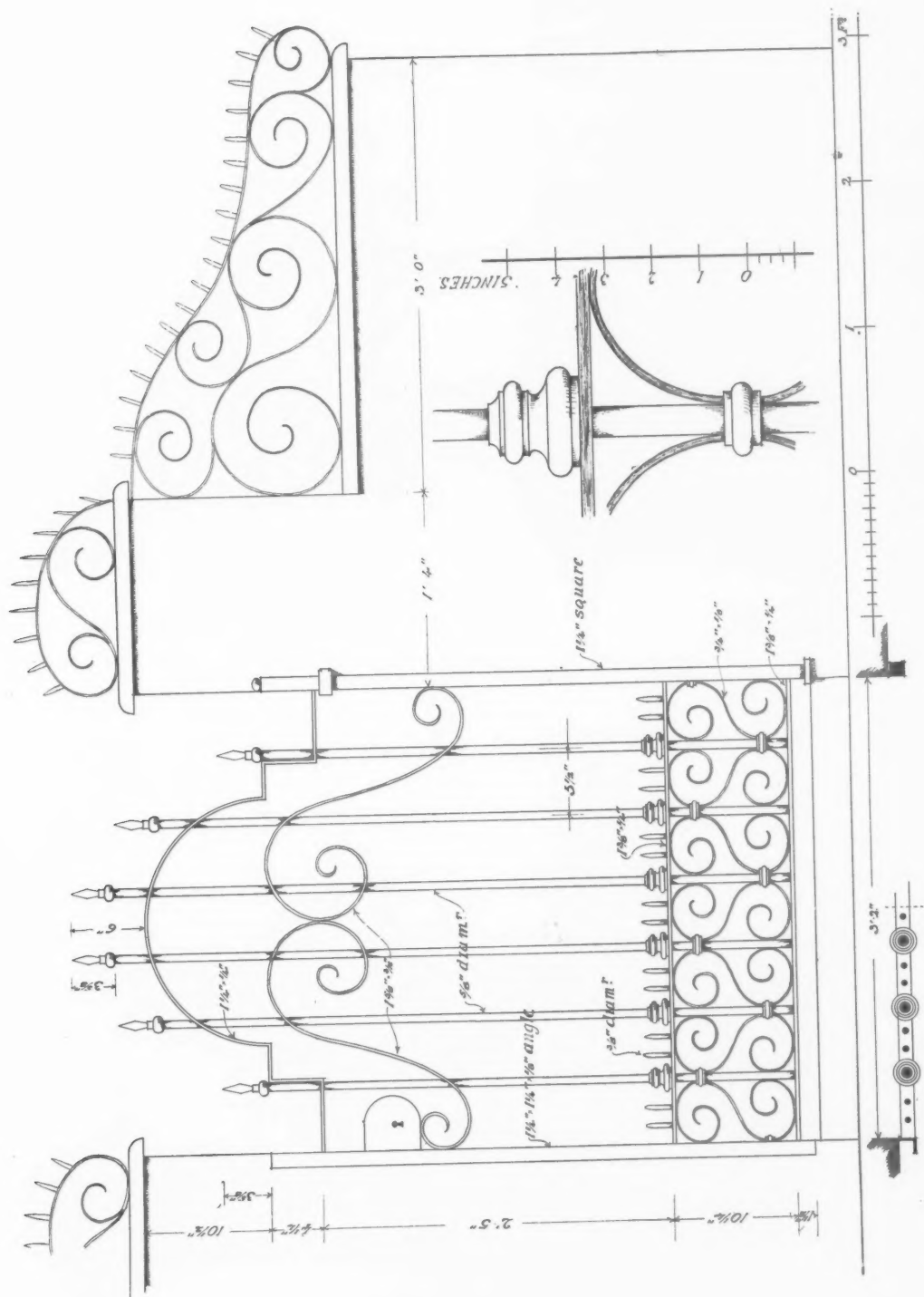
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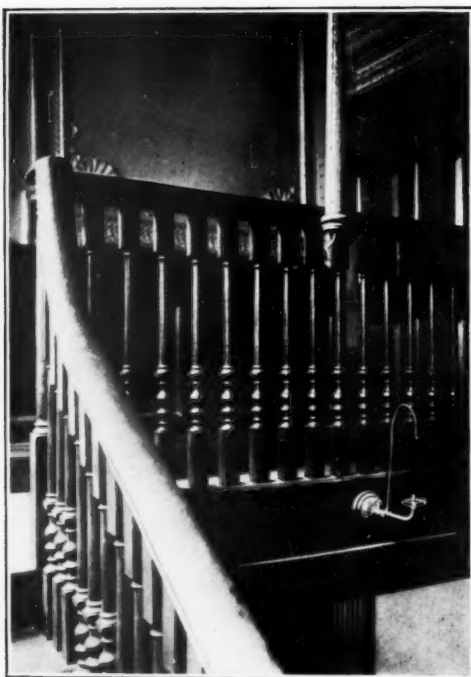
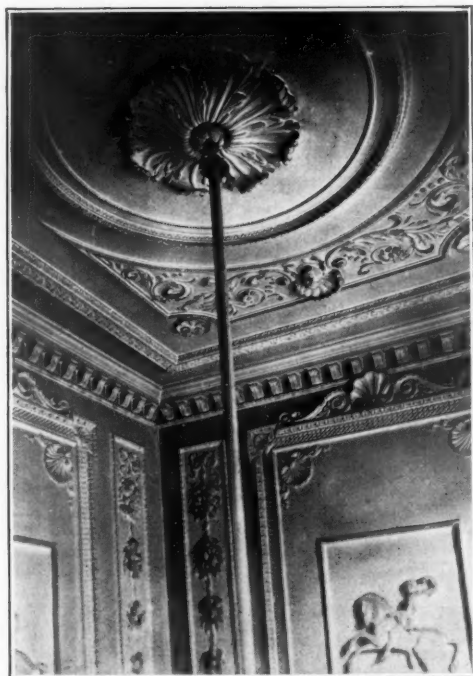
WROUGHT-IRON STAIR RAIL. DETAIL OF PANEL. THE MARKET HOUSE, ORTA, ITALY.
MEASURED AND DRAWN BY FRANCIS BACON, JUN.



WROUGHT-IRON GATE, BAVENO, ITALY.

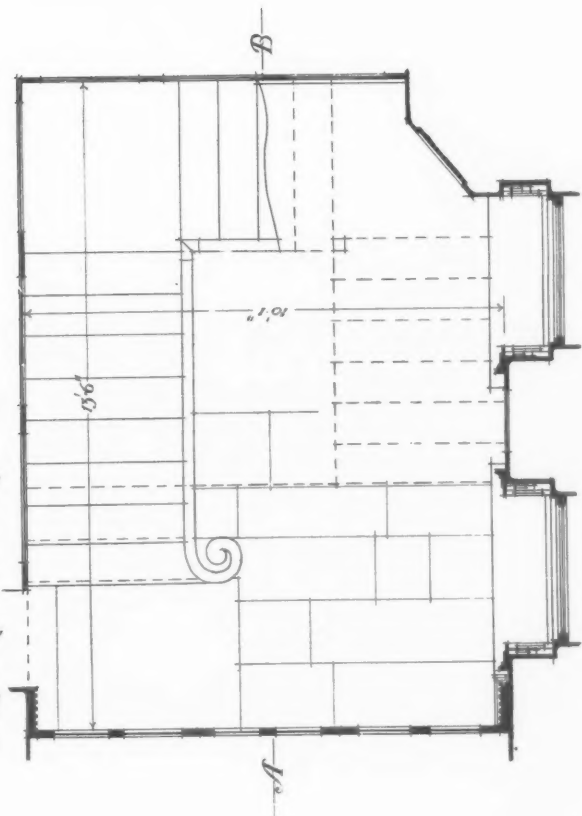


WROUGHT-IRON GATE, BAVENO, ITALY.
MEASURED AND DRAWN BY FRANCIS BACON, JUN.

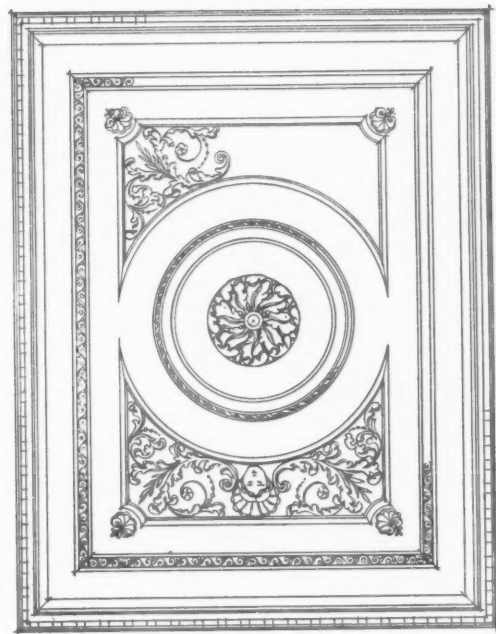


OAK STAIRCASE FROM 28, MARGARET STREET, W.
DETAILS OF PLASTERWORK, ETC.

GROUND PLAN.



CEILING.

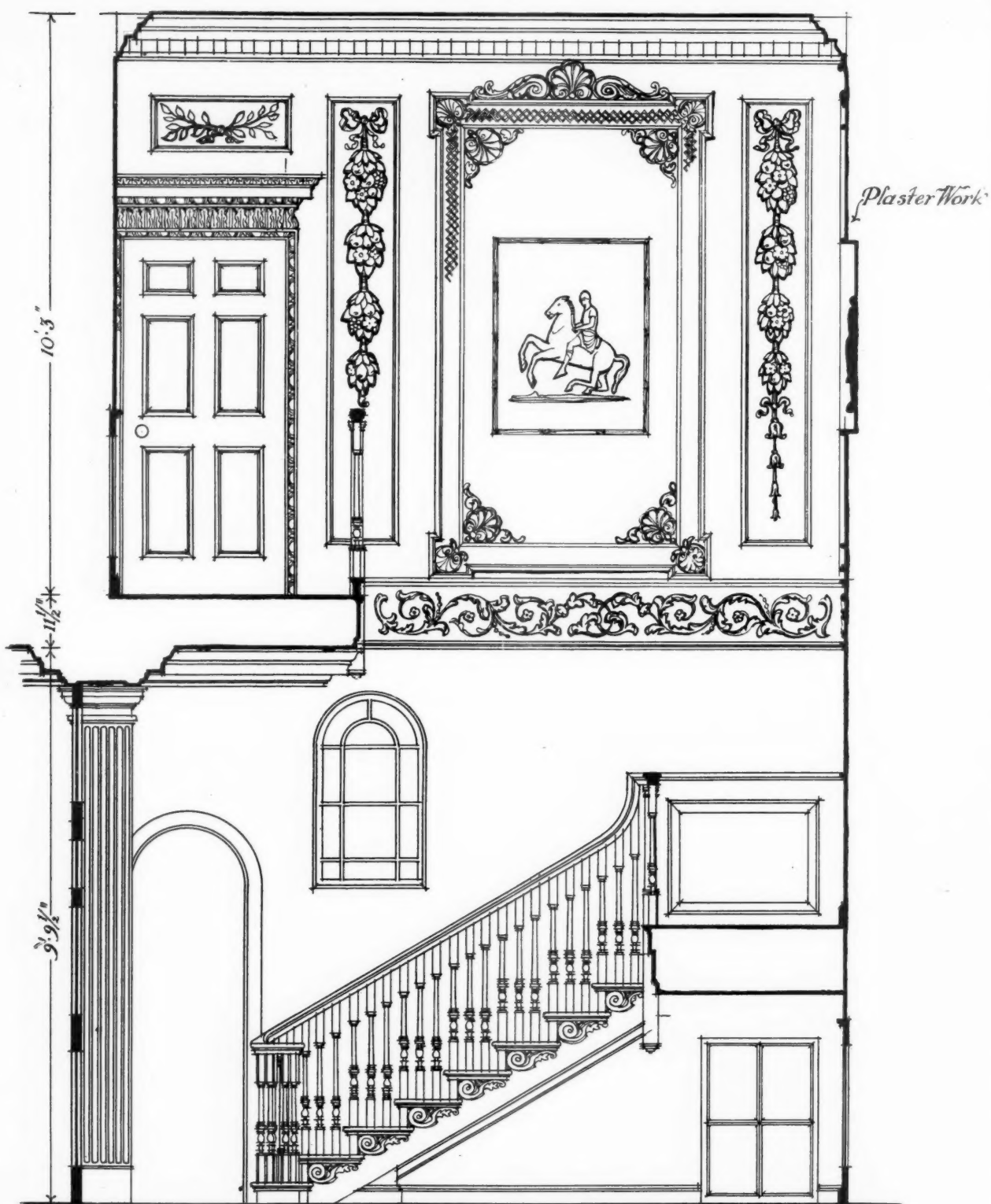


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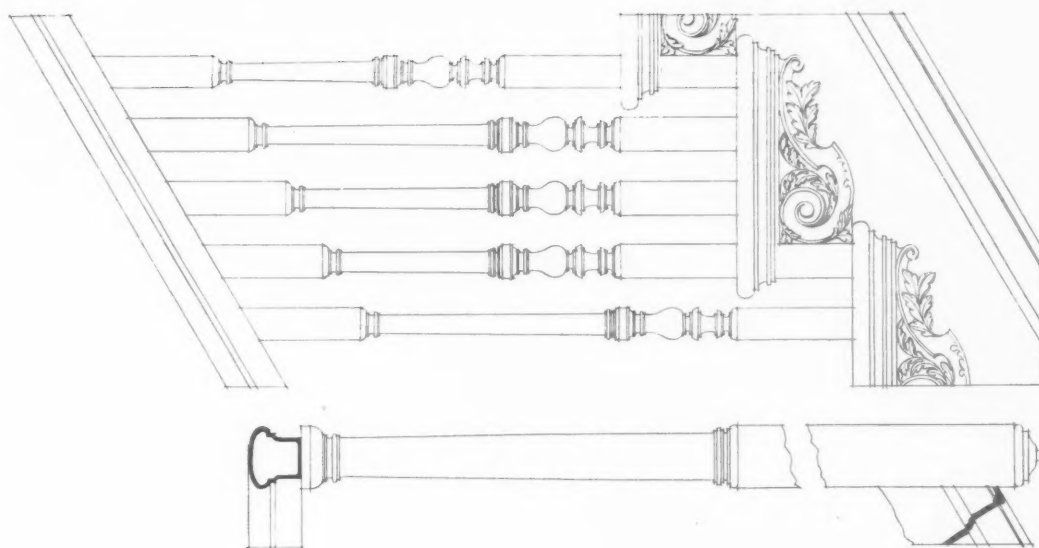
Measured and Drawn by
Charles D. Carus Wilson.
November, 1907.

OAK STAIRCASE FORMERLY AT 28, MARGARET STREET, W.
MEASURED AND DRAWN BY CHARLES D. CARUS WILSON.



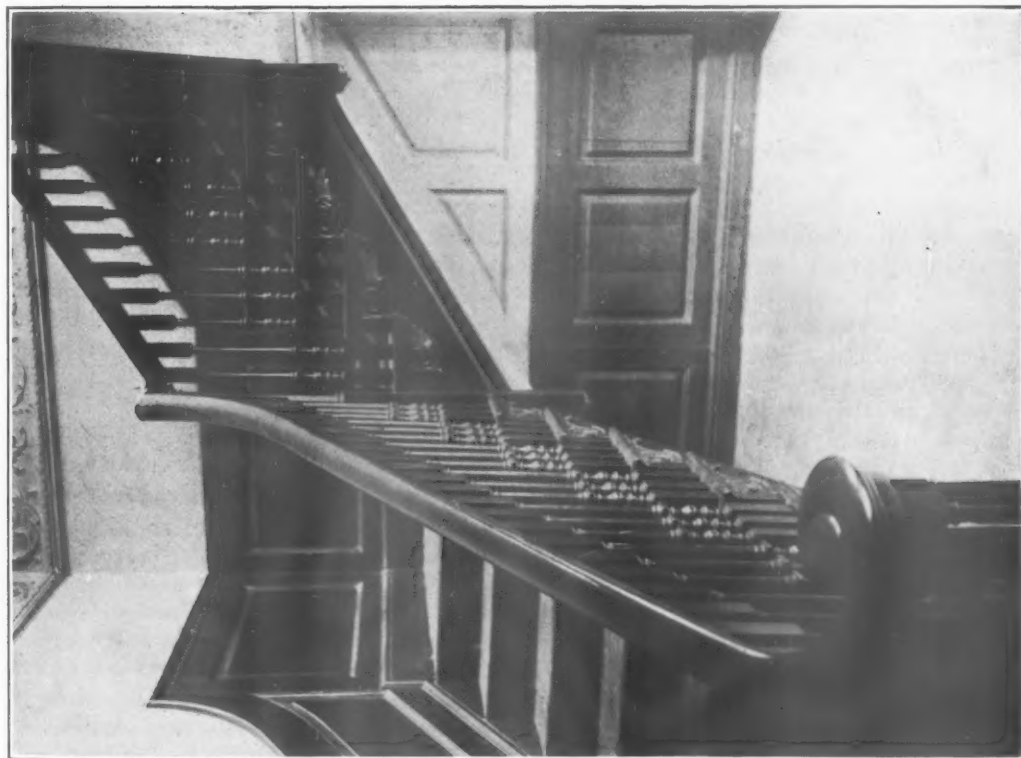
SECTION at A-B.

OAK STAIRCASE FORMERLY AT 28, MARGARET STREET, W.
MEASURED AND DRAWN BY CHARLES D. CARUS WILSON.



DETAILS OF NEWEL, BALUSTERS &c

MEASURED AND DRAWN BY CHARLES D. CARUS WILSON.



OAK STAIRCASE FORMERLY AT 28, MARGARET STREET, W.



HE wrought-iron stair rail from Orta shows what can be done with limited means. Nothing could be much simpler. Curiously interesting is the diversity shown in the design of the panels, and the shifts to work it to the rake of the stair, keeping the middle scrolls horizontal. Clasps fasten the scrolls to the uprights and to one another. A pleasant feature is the little copper finials. From a constructional point of view the bottom rail is a good idea, doing away with much cutting into the stonework, as only intermediate standards require to be mortised into the stone. The gate from Baveno is an extremely fanciful piece of ironwork; the scrollwork at the foot is pleasantly designed, but it is the disposition of the great sweeping scrolls that gives the gate its individuality. As a rule Italian ironwork is much more playful than English work, and displays an abandon beyond the scope of our blacksmiths. The window balcony, "Practical Exem

plar XXV," from Orta, is typical. Here both on plan and elevation the ironwork runs riot, yet the effect is extremely pleasant. Where the scrolls cross one another they are halved and riveted, and where they merely touch a clasp joins them. Unlike much Georgian ironwork, a bottom rail is always introduced. The railing of the bridge near San Lio, Venice, "Practical Exemplar XXXI," is another interesting example. One piece of metal is used to form the main scroll, and little circles are introduced under the handrail, making a kind of border. To-day in many Italian towns blacksmiths are forging iron to these traditional designs.

A fair example of an eighteenth-century staircase is that formerly at 28, Margaret Street. It has been re-erected in Mr. Mervyn Macartney's house at Woolhampton. The balusters are arranged in the usual way in groups of three, and the carved spandrel is another typical feature. A poor section has been used for the handrail. The whole is in oak. Unfortunately the plasterwork was entirely ruined in removal.

Notes of the Month.

A Ministry of Fine Arts—The Doric Style—Albert Dürer—English Bridge, Shrewsbury—School of Architecture, University of Liverpool—Some Modern Sculpture—The National Competitions, 1909.



T the International Congress of Architects held in Vienna last year one of the subjects of debate was the advisability of establishing a Ministry of Fine Arts, and it was resolved: "That every government be urgently requested to establish a Ministry of Fine Arts, or at least a Section which shall deal with subjects relating to the arts. To such Ministry or Section shall be attached artists of reputation. Since Architecture can be considered the leading art, architects shall be in a majority. The work of this Ministry or of this Section shall be the advancement and encouragement of the Fine Arts in all their branches." We did not allow ourselves to entertain any hope for our country, but we did for America. And we think with good reason: for towards the end of the year President Roosevelt took the first step towards the institution of a Bureau of Fine Arts by asking the American Institute of Architects to nominate

thirty men of national reputation to form a Council of Fine Arts. It was recommended that it should be composed of architects, painters, landscape architects, and laymen, and should have for an executive head the supervising architect of the Treasury. A selection was made immediately by the Institute, and the President issued an executive order directing that "all heads of departments take no steps towards formulating plans for any buildings or grounds, the erection or location of any statue," without first submitting the question to the Council of the Fine Arts.

It should be of interest to us to know the names of the men who compose this Council. We may add that we think the selection a wise one. A few of the names are not exactly of the kind called household, but the majority are more than familiar. They are as follows:—Architects: Cass Gilbert, C. Grant La Farge, Walter Cook, William A. Boring, S. Breck Trowbridge, John Galen Howard, Thomas R. Kimball, George B. Post, Arnold W. Brunner and Charles F. McKim,

of New York; John Rush Marshall and Glenn Brown of Washington; John L. Maura and William S. Eames of St. Louis; Daniel H. Burnham and William Bryce Mundie of Chicago; John M. Donaldson of Detroit; Robert S. Peabody and C. Howard Walker of Boston; Abram Garfield of Cleveland; Frank Miles Day of Philadelphia. Painters: John La Farge, Francis D. Millet, Edwin Howland Blashfield, and Kenyon Cox. Sculptors: Daniel Chester French, Herbert Adams, H. A. MacNiel, and Karl T. Bitter. Landscape Architect: Frederick Law Olmstead, junr.

The province of this body is to advise upon the character and design of all public works of architecture, painting, and sculpture, all monuments, parks, bridges, and all works of which design forms an integral part, and to make suggestions and recommendations for all historic monuments.

We have waited eagerly to hear of the enactment of a law which would have given permanent effect to the President's order. But instead we hear of the abolition of the Council at the instance of the new President. Whether its abolition is intended to be permanent, or whether President Taft is justifying his reputation for diplomacy, and purposes only a change in methods, time alone will show. We understand there was much opposition to the measure in Congress, and perhaps policy necessitated its withdrawal.

The advisability of the creation of a Minister of the Fine Arts has been considered in this country, but opinion was much divided among architects.

We certainly should not like to see the authority this post would confer in the hands of one man, but in those of a committee we think it would be beneficial and altogether to the advancement of architecture.



Nothing more than in the choice of her sites did Greece display her love for the beautiful. To her, beauty was a vivifying influence like the sun, therefore she set her gleaming temples high up upon a hill-side, as in Sicily, or on the summit of a rock, as in Athens, to be seen shining from afar off, bestowing a gracious pleasure on the dwellers beneath.

The Akropolis at Athens, the wonderful sites at Girgenti, Segesta, and Silenus in Sicily, show how wise was her choice. The former is a long narrow rock raised above the city. Temples from time immemorial had been built here before the crowning glory of the Parthenon. Segesta was built on a lonely rock nearly a thousand feet above

the sea. At Silenus the temples were placed on two hills looking over to Africa, and Girgenti lies on a great hill-side overlooking the Mediterranean.

All were chosen to the end that the temples might be splendidly founded, that the noblest spots on the earth might become their pedestals, whence were raised their fair unsullied fronts facing the dawn.

To no other nation has an æsthetic sense of so much keenness been dowered. In the case of the Greeks their clearness of vision amounted to a new sense.

Rome, with seven hills from which to choose, placed her buildings in a valley. To-day we hide our churches in the midst of mean surroundings.

But to the Greeks beauty was a palpable thing, as we have said, necessary to their life like the sun, and no colony considered itself settled until it had raised a temple to itself. If inferior to the Athenian examples in the last refinements of art, the colonial temples were scarcely less beautiful.

Quite recently a remarkable series of drawings by M. Hulot showing a restoration of Selinus were exhibited in London, and were reproduced by the Royal Institute in their Journal. The temples were in the Doric style, and one of them, probably the largest ever built, was of colossal dimensions, the pillars were over fifty-three feet in height and some eleven feet in diameter.

Now they all lie bestrewn the earth, architrave, cornice, capital, and pillar, bleaching among the olives and the asphodel. Sitting by the ruins one wonders how they were raised up, how these huge capitals (the abacus and echinus in one) were swung into position sixty feet from the ground, how those gigantic architraves were placed on them, how the crowning cornice and pediment were fixed. Now, where once the bustling activity of man reared these great monuments, silence reigns, and the lizard blinks sleepily on antique marbles under the blazing noontide.

The Doric, the great style of the Greeks, wherever it is found, is marked by a noble simplicity, a quiet grandeur and a lucidity of articulation, which, like all sublime things, impresses the imagination at once.

Other nations have built more ambitiously, none ever half so beautifully. The simplest elements were chosen—a pillar and a beam (the tomb of Beni-Hassan may be a prototype, as may any prehistoric builder's shed raised on two posts)—and out of these raised up a marvel.

The full wonder and beauty of these edifices was scarcely appreciated till Penrose published his elaborate measurements of the Parthenon, which revealed a refinement of proportion and design undreamed of before. A Greek temple has the

simplest plan it is possible to conceive—a parallelogram divided into two unequal chambers and surrounded by a peristyle. The arrangement of the elevations, too, is of the last simplicity, but behind this lies a subtlety far surpassing anything to be found in the art of any other people. Vaster buildings of a more grave simplicity, with gigantic pillars in close serried rows, were raised by the Egyptians to overpower the imagination; the Romans spanned great spaces with soaring vaults and made vast aqueducts which ran like Titanic galloping horses over leagues of country, and the mediæval builders, with their aspirations, were allowed to touch the heavens with their spires; but only the Greek builders were able by sheer beauty of proportion, by the just disposition and balance of parts, to move the soul, through the senses, to great conceptions of harmony, proportion, sweetness, and light.

The constructional problem which Greek architects set themselves was a simple one and easily solved, but workmanship more accurate than had ever been before or since was required to compass its complete expression. The nice adjustment of stone to stone in the secret chambers of the Great Pyramid is elementary compared to the exactitude displayed in the setting of the marble of the Parthenon. To fit accurately the marbles forming the podium to a rise of a fraction of an inch; to make the blocks meet accurately, bearing at all points like the voussoirs of an arch; to compass the marvel of the gradual curved progression in the reduction of the columns, must have necessitated a skill in the workmen more perfect than that required to fit the most intricate machinery.

A like refinement is everywhere visible. Nothing is exactly what it seems. The pillars appear to be vertical; in reality they lean inwards. To the eye their spacing is equidistant, but the angle pillars are set closer to their fellows. The sides and ends of the podium on which the peristyle stands is formed with a slight upper curvature (we have always thought the mitring of these two curves an extremely nice undertaking), to which the underside of the architrave runs parallel in the form of a flat arch. It can easily be imagined that these refinements were not undertaken without reason. It had been observed that a long straight line appears to sag in the middle, and the actual convexity given to the platform was to make it appear straight. Pillars with straight sides would appear top heavy, and even if reduced at the capital would seem concave without the added graciousness of an entasis.

These alterations were made to correct a carefully analysed optical illusion.

The labour, the expense, the trouble entailed by these refinements is hardly possible to estimate,

but it was undertaken in that search for perfection which the keen vision of the Greeks demanded. We should expect from this to find the same subtlety displayed in the created forms of the Doric style.

If we examine it we shall find every part inspired by this search after perfection. The curves of the crowning members of the cornice, of the echinus, of the flutes of the pillars, are cut to exquisite profiles. The design of the entablature, its details of triglyph and guttae, are of the utmost reserve and beauty.

It has been said that a Doric temple without its sculpture were nothing! We cannot admit it. Even lifeless copies—the monument on Calton Hill, Edinburgh, and the front of Euston Station—are not without dignity.

And the ancient buildings themselves, shorn of their sculpture, riven in sunder by earthquakes, wrecked by the thoughtlessness of man, by their majesty, the lucidity of their expression, still fill us with infinite pleasure.

It may be asked what it will profit a man to study this style. For one thing he will learn to distrust so-called originality. This style was not evolved in a night's vague dreaming; for before the Parthenon the Hekatompedos was built, and before that—who knows?

To one educated in the exuberant fancies of Northern architecture, the Doric style is at first a mockery—till with contemplation its utter nakedness becomes a symbol of the highest art. It is useful to know that by subtraction instead of addition (almost the invariable rule of modern architecture) great conceptions are possible, and that through simplicity the senses may be exquisitely moved.

No more beautiful sculptures than those of Phideas have ever been made. His great statue of Athenae has perished, but the external sculptures exist at our very doors. At present we do not intend to write of these calm and stately figures. They were added graces to the Doric style. The column itself rising direct from its marble platform, soaring upwards in a fine sweep and spreading out delicately under the square abacus, always suggests to us the hand of some huge Titan, for strength; for beauty we can think of few things to which it may be compared. The curve of the flutings filled with light and shade, their finish under the capital, the contour of the echinus, the strange fancy of the annulets, move us like music. A master-touch is the disposition of the triglyphs at the angle missing the centre of the outermost pillar.

Beyond its refinements a Doric temple is bound together by the noble sweep of its unbroken cornice and its ends accentuated by the pediments.

The deep shadow steals down among the metopes, across the triglyphs, then the long unbroken sweep of the plain architrave interposes between that shadow and the greater one under the peristyle. Lucidity and a calm grandeur are the very essence of the Doric style; they are qualities which we should endeavour to add to our work.



FEW artists have given more pleasure to generations of men than has Albert Dürer; certainly no signature in the whole world of art is so familiar as his monogram, the large and wide A with a small D placed within it, with which he invariably signed his work.

He was born at Nuremberg in 1471, some twenty-six years before his great contemporary—Holbein. In the print-room of the British Museum there is at present exhibited a fine collection of Dürer's works, consisting of original drawings, engravings on metal, etchings, drypoints, and woodcuts.

Engraving and woodcutting are become to-day purely mechanical, and photography is fast superseding them for the reproduction of paintings, &c. Such things as original engravings and woodcuts are almost unknown. What splendid vehicles they were in the hands of Dürer the present exhibition shows.

Melanchthon said that his least merit was his art. The great soul of the artist is expressed through his work; his devoutness and kindness of heart are apparent in all of it.

Although the new learning holds him in thrall, mediæval ideals are still strong, and much of his work shows the two influences side by side. That fine engraving, "The Knight, Death, and the Devil" (1513), is in some sort a *memento mori*, which it was the desire of the Renaissance to forget; but the delight and power shown in depicting the glorious trappings of life, and the knowledge of form, are far beyond mediæval strivings. A Knight armed *cap-à-pie* and strongly mounted on a beautifully caparisoned horse, both vibrant with the pride and joy of life, is riding out to war, and behind him two ill-favoured attendants ride on equally ill-favoured animals. Death is first, his horrid skull grinning out on the Knight; behind, grotesque and terrible, comes the Devil, and under the horse the Knight's dog is running. The background is composed of a fantastic landscape, trees and hills and houses and castles perched perilously on jutting rocks of the kind that Dürer loved so much.

There is a fine dignity about this work—the serene and noble bearing of the Knight, his courage

not to fear Death, his strength to resist the Devil, carry it out of the region of the morbid and terrible.

Splendid in conception, it is in execution no less fine; power of drawing, power of imagining, power of execution in a most difficult medium, make it one of the memorable things in art.

"Adam and Eve" is another splendid engraving. A great rarity, a trial proof is shown, and nothing could give a better idea of Dürer's power of drawing. Part of the engraving is fairly well advanced—the background and the figure of Adam; but of Eve only the outline is engraved. There are few things that can vie with this outline, at once so firm, so true, so delicate. The French Ingres had a fine sense for line, but nothing quite so exquisite as this.

Nothing beyond the outline is suggested, yet we feel the pliant Eve to be there. Many of the engravings depict religious subjects—the Virgin on a crescent, with a crown, with a child, &c., all inspired by a tender and devout imagination and a splendid technique.

Dürer understood the limits of the various vehicles of his expression, consequently he never attempted to reach the minute finish in his woodcuts that he attained to in his engravings on metal, nor in either of these did he attempt to rival the freedom of his drawings on paper. The largest woodcut is about ten feet by nine feet, made up of ninety-two blocks. This "Gate of Honour," in the form of a Roman triumphal arch, was designed in honour of the Emperor Maximilian and the Hapsburgs, and is a huge monument of mistaken industry. But the others, portraits, history pieces, designs, many and varied as they are, are all excellent. Some drawings copied from the "Tarocchi di Mantegna," a series of Ferrarese engravings, are shown, together with engravings made from them. It is curious to notice how much the drawings lose in freedom in their translation to the metal.

There are some fine life-studies, "Apollo and Diana" among them. There is a study in ink for the engraving of "The Prodigal Son," and a sheet of drawings of the arms and hands of Adam. A portrait of "Veronica, wife of the wood engraver Hieronymus Andrea" (1525), with a black background, is characteristic, although it reminds one somewhat of Holbein's portrait-drawings at Windsor. Three excellent portraits in silver point are also of the collection. He was extremely interested in all manifestations of life, and curious after monstrosities. The "Monstrous Pig" is a kind of joined twin animal with additional legs sticking in the air, not at all pleasant to look at. He was, besides, a designer of exuberant fancy in gold and silver—spoons, vases, and ornaments of various kinds he devised; and his designs for a

boathook, a life-belt for a swimming horse, a fantastic leather shoe, amply testify to the curiosity of his nature.

There is little doubt that the collection is most representative of this great artist, the "evangelist of art," and well worth study. There is an oil-painting by Dürer in the National Gallery, but it is necessary to travel to Berlin, Munich, and Vienna to see this side of his genius.

* * * *



HE proposed widening of the English Bridge, Shrewsbury, gives rise to serious misgivings. It consists of seven arches with rusticated voussoirs, with a cornice and balustrading and projecting piers between the arches. The

centre of the bridge is marked by a small pediment, and each arch is accentuated by an ornamental keystone. It was built in 1774 from designs by John Gwynne, R.A. (whose portrait, by Zoffany, is in the local museum), and is a fine specimen of an eighteenth-century stone bridge.

It is purposed to widen it by throwing out cantilevers of reinforced concrete and carrying on them the footwalk and balustrading. It is sincerely to be hoped that before proceeding with the alteration authoritative advice will be sought and that the æsthetic point of view will be considered. The cost of widening the arches and refacing with the old stone is said to be prohibitive. We hope, in spite of this, that some method will be discovered by which utility may be served without any artistic loss to the ancient town of Shrewsbury.



WE have just received the prospectus of the School of Architecture of the University of Liverpool. The teaching of design at this school is based on the methods of the École des Beaux-Arts in Paris and on those of the great American

Schools of Architecture, adapted to meet our somewhat different requirements. For while the student is taught design on the basis of academic monumental planning in order to equip him to attack great problems when occasion offers, an attempt is also made to give him an intimate knowledge of materials and construction, which count for so much in our domestic work.

With this double end in view, the student, after his first year spent in the study of construction and the elements of architectural proportion, passes to problems of design, alternately of a constructional and monumental character.

This part of the work is carried out in the studio under instruction, and lecture courses are arranged to run parallel to it.

We feel that too much attention cannot be given by teachers to monumental planning, for by continual practice in this mode of design their students will inevitably acquire an alertness of conception, an easy expression, and a grasp of the essentials of architecture. And they will learn to despise the meretricious and the merely clever. Almost certainly in these days, without the sure direction given by a school such as this, the student will become enamoured of these latter qualities, for most of the work with which he comes in contact is inspired by them. Professor Reilly is



ENGLISH BRIDGE, SHREWSBURY, WHICH IT IS PROPOSED TO WIDEN.

DESIGNED BY JOHN GWYNNE, R.A., IN 1774.

certainly to be congratulated on the lead he is taking in these matters. The architecture of the future lies to a great extent in the hands of teachers, and at least in Liverpool the reins are being admirably guided. A new departure this year is the department of Civic Design, of which Professor Adshead is chief. So that we think we are justified in expecting well of this school, and we shall expect to see its students among the prize-winners at the Royal Institute.

In a great many ways the system of education is a vast improvement on the older one. For nothing here is left to chance, whereas in the other the success or failure depends less on the ability of the individual student than on that of his master; and as he is seldom in a position to judge, in nine cases out of ten he is left to pick up what knowledge he can from working among inferior or bad work. Professor Reilly is an enthusiast, and judging from the work of his students brings them along with him.

* * * *



NOT only in the conception of great schemes of building, but also in the smaller designs, in which sculpture forms the chief part, do we lag lamentably behind the French. Our national as well as our individual memorials

are as a rule feeble in conception, and there is only one monument of the nineteenth century to which we could direct the attention of a discriminating foreigner with any feeling of pride.

We refer to Stevens's monument to the Duke of Wellington in St. Paul's Cathedral. Here is a noble architectural conception, with fine sculpture subordinate to its main idea. A monument of this nature is usually taken by the sculptor as an excuse for an equestrian statue, with, if funds permit, detached figures placed at random round the base. The Wellington monument at Hyde Park Corner is essentially Britannic in its uninspired dullness. In the St. Paul's monument, while retaining the usual feature of the equestrian statue, it is made the culminating point of a splendid design. In his conception Stevens was twice able to introduce the figure to whom the monument is dedicated. The recumbent effigy under the canopy fits its position and helps to build up a great design, while the symbolic figures midway up on either side complete a noble conception. From a study of this monument, as of all the great ones of which we have knowledge, it appears that the idea of a memorial must be in the main architectural, to which the figures give point and

meaning. This is not a plea for the architect, but for architecture. The sculptor should realise the necessity for a knowledge of monumental architecture, for with this his sculptor's conception would have twice its value.

As a rule detached figures do not make effective monuments, and the French practice of setting a portrait bust on a pedestal gives the sculptor a chance to decorate his base with symbolic figures. Another advantage of this method of design obviates the necessity of portraying the garments of to-day. Sculpture since its beginning concerned itself only with beauty of form and expression.

To Phideas violent emotion and action seemed incompatible with beauty, and he eliminated it. It is true the scope of sculpture in this respect is enlarged. Strong action and a personal element were added, but its chief end—beauty of form—is the same for all time.

Thin draperies do not hide, but sometimes enhance form; but a frock coat hides and destroys



MEMORIAL CROSS.

CROSLAND McCLURE, SCULPTOR.

it. This is a fetish of the British public, to see its public men perpetuated in this abominable garment. The French system, while satisfying the public, also fulfils the function of art.

Our war memorials are equally distressing. Soldiers in khaki, posturing violently, disfigure most of our towns, and it is pleasant to find one which departs from these methods. The Leicestershire Memorial was unveiled at Leicester recently by Field Marshal Lord Grenfell, who found it unusual and the most beautiful with which he had been associated.

The centre figure represents Peace taking away the sword of War and offering the olive branch. The side groups represent War and Grief—in the garments of the first Fire and Famine are hiding, and two figures, one in wild appeal and the other dumb with grief, represent the latter.

The whole idea of the design is, we think, extremely good. The memorial cross, too, is excellent in design, and is a welcome change after the tiresome marbles to which we are accustomed. Mr. Crosland McClure apparently owes some of his inspiration to the French School. Perhaps it is a sign of change, and that we are entering a phase of art when the limits of sculpture are properly understood; perhaps only a detached performance. In the meantime we congratulate this young sculptor on his taste and ability.



AN exhibition of considerable interest to architectural students is that of the drawings and designs entered for the National Competition 1909. Unfortunately the architectural works are not of great merit, but the student will see much that may serve as a warning. The ability to make clever coloured drawings does not make an architect. Unfortunately mere cleverness is rampant, and several drawings are quite absurd examples of misdirected tuition. In other departments much excellent work is shown. Mr. Frederick Carter is the author of some extremely imaginative pen-and-ink drawing, which shows the greatest promise. Fine modelled studies of a grape-vine from nature by William Harding and of the foxglove by Alice Dickinson are exhibited. Some of the jewellery is very good, notably some brooches by Thomas Cuthbertson, Constance Carter, Evelyn Frank, and Bernard Instone, a silver coffee-pot by Albert Gladman, a silver-mounted comb set with stones by Herschel Warnes, and a pretty pendant by Florence Milnes, a silver sugar basin by Clarence Frayn, and a silver cream jug by Kathleen Cavenagh. The exhibits gain by being made in a workmanlike manner, and the usual epithet of amateurishness cannot be applied. They are besides inspired by



MONUMENT TO THE MEMORY OF THE LEICESTERSHIRE MEN WHO FELL IN SOUTH AFRICA.

CROSLAND MCCLURE, SCULPTOR.

traditional methods of design and are really pleasant things.

A pretty embroidered cut work is exhibited, a coverlet by Alice Warner, and a pleasant design for an embroidered portiere by Malcolm Gray. A railing of wrought iron by George Skilbeck, a piece of heraldic glass by Margaret Rope, and wine glasses by Amy Greenfield, show the scope of the exhibition. Alfred Hill has a fine tile panel, well painted and glazed, after the manner of De Morgan.

We have mentioned only a few of the exhibits

that more particularly caught the eye. With mere designs for things we have little interest, for trifles of jewellery, leather works, and all the more dainty manifestations of art depend to a great extent on workmanship. Great ability is displayed in craftsmanship, and traditional work is being used more and more for models. *L'art nouveau* is quite dead. We feel it to be a great pity that all this talent cannot be organised to the improvement of our domestic arts. Many of these exhibits we would willingly possess, to the end that a fragrance be added to our immediate intimate surroundings.

Lecce.—III.



THE church of the Benedettini (Fig. 12) was founded by the Jesuits in 1575; it passed to the Benedettini Neri of Montescagliose in 1784, and by various decrees at the suppression of religious orders, between 1807 and 1816, was given to the city as law courts. The Benedettini on their arrival built the beautiful walnut choir. The façade is saved from the defects of SS. Nicoló and Cataldo by the connecting cornice, and has many good points. The detail is less eccentric than in some of the other buildings, and except for the large broken pediment is very pleasing.

Fig. 13.—Church of the Teatini, or S. Irene.

This church was erected between the years 1591 and 1639. After the last suppression of monasteries, the city took possession of it, and the buildings are now used as the principal state girls' school. Over the portal is a statue of S. Irene by Mauro Manieri, an artist of whose work no other example remains. This is one of the best churches of the city, and, although baroque, retains much of the pure cinquecento style.

[Other churches of note not illustrated in this paper are S. Chiara, S. Matteo, the Church of the Rosary, and of the Madonna della Carmine. They fluctuate from the correctness of S. Irene to the flamboyance of S. Croce, and, generally speaking, are superior to the work of the same period in Rome and the larger cities. The interiors usually are light, lofty, and lined with stone.]

Fig. 14.—Church of SS. Nicoló and Cataldo.

This is historically the most interesting church in the Lecce district. It stands in the Campo Santo, a little way outside the city, and is approached through avenues of cypress trees. It

was built, as has already been said, by King Tancred of Sicily in 1180, at a time when he was Count of Lecce but had not ascended the Sicilian throne. Formerly the home of the Benedettini Neri, it has now become the poorhouse for the district, and has been created a "national monument." The church has three aisles, and above it rises a small cupola, oval on plan, and a bell-turret of the same type as prevails in Lombardy. There are some rude and ancient frescoes within, but to an architect the most attractive feature is the magnificent ornamented portal which has been incorporated with the baroque front erected in 1710. This doorway is indeed one of the finest in existence, the sculpture being in excellent preservation, and bears the following inscription:—

Hac in carne sita quia labitur irrita vita
Consule dives ita ne sit pro carne sepita
Vite Tancredus Comes eternum sibi fedus
Firmat in his donis ditans hec templa colonis.

South of the church lie the cloisters, entered thence by another doorway very similar to the above, now a garden of orange trees. These cloisters, too, are in a debased but picturesque style, and in the middle is a little tempietto. The drawing shows the façade of yellow stone erected in 1710. Here again the figures are well executed and the other carving is good. For the rest the illustration explains itself. A baroque frontispiece has been attached to a mediæval building without much necessity and without any success. There is a lack of connection between the two sides of the composition which is explained by these circumstances, but which should not have proved an insuperable difficulty. From the back or side this façade is distressingly ugly with its rough-hewn masonry and its shapeless statuary. Here is an example of slack workmanship which would make Ruskin turn in his grave.

MARTIN SHAW BRIGGS.

(To be continued.)



FIG. 12.—CHURCH OF THE BENEDETTINI, LECCE.
DRAWN BY RALPH THORP.



FIG. 13.—CHURCH OF THE TEATINI, OR S. IRENE, LECCE.
DRAWN BY RALPH THORP.

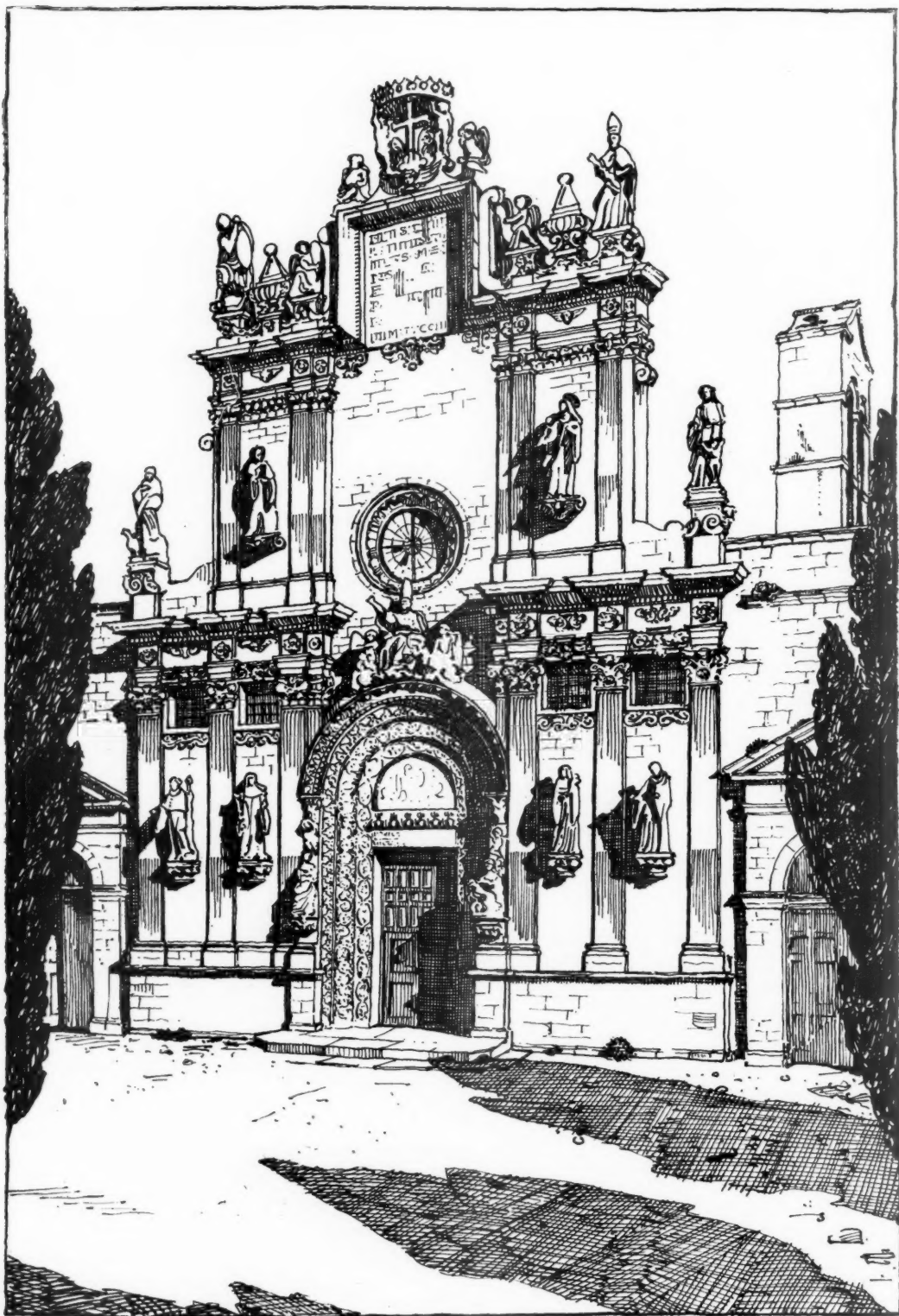


FIG. 14.—CHURCH OF SS. NICOLÒ E CATALDO.

DRAWN BY MARTIN SHAW BRIGGS.

Current Periodicals.

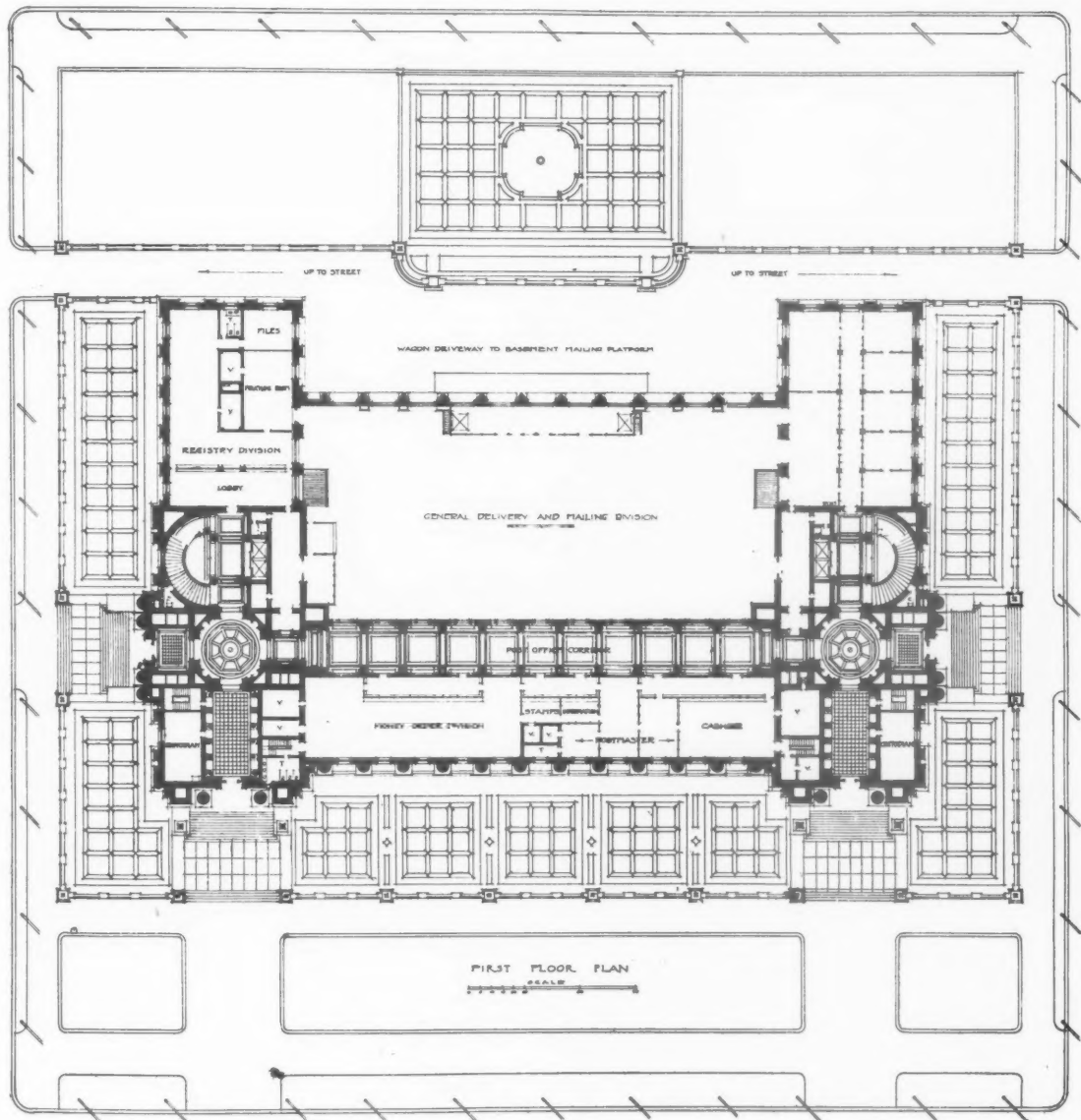
A Review of Some Recent American Publications.



In a recent issue of *The Western Architect* are published photographs and a plan of the United States Court House and Post Office, Indianapolis, Indiana, which are all here reproduced.

It would be difficult for us to point to a modern building in the architecture of

which there is more vitality. The tradition of the Renaissance seems to be alive and rejuvenescent. What could be more dignified, more imposing, than the range of great Ionic pillars carrying the weighty entablature and the delicate balustrade! What could be managed better than the strong end features to stop the colonnade, which while strengthening the corners also give the necessary importance to the entrances, emphasised still



From "The Western Architect."

DETAIL OF FRONT. UNITED STATES COURT HOUSE AND POST OFFICE, INDIANAPOLIS, INDIANA.
KELLOGG, RANKIN, AND CRANE, ARCHITECTS, PHILADELPHIA.

From "The Western Architect."

DETAIL OF POST OFFICE CORRIDOR.



DETAIL OF ENTRANCE CORRIDOR FROM LOBBY.

From "The Western Architect."



VIEW OF THE NORTH FRONT.

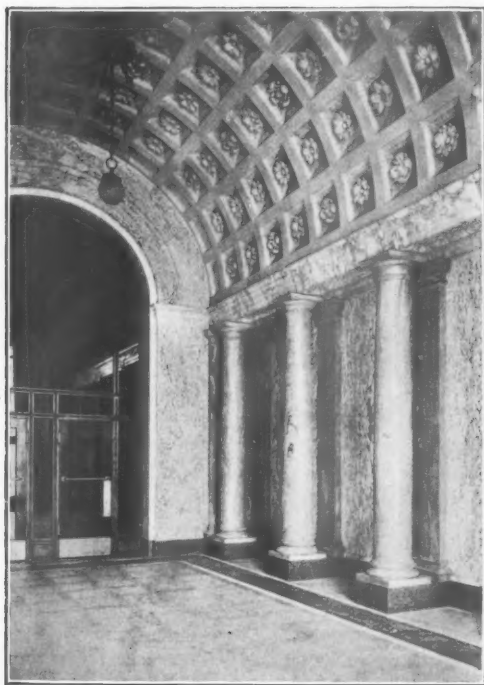
further by the flights of steps flanked by groups of statuary! The wide terrace with the heavy balustrading, ornamented with finely designed lamp-pillars, makes an admirable podium for the building. A fine air of distinction is the characteristic of this façade; there is no indiscreet trifling, no futile excrescences to destroy the unity of the main idea; everything is in harmony.

If the north front is less pleasing it is no less skilful in design. The sloping roadway for postal vans and heavy traffic is a useful device, allowing of this front being managed in an academic manner. Bold wings flank a recessed centre part, which is composed of a range of small Doric pillars with round-headed windows placed between; there is a contrast here, which is very pleasant, between the strong protecting wings and the low nestling building lying between. It should be noted in passing

how well the corners are designed; instead of coupled pilasters a heavy mass of masonry is used and capped after the manner of Greek antæ, very successfully to our idea. In the French and American Renaissance there is often a strong feeling for Greek detail, visible in the present example in the square-headed window of the main façade, the Greek capitals, but more particularly in its exquisite unity and simplicity. The plan is excellent: the carefully-planned approaches, the domed octagonal spaces at their intersections, the long post-office corridor, the great staircases, are all thought out in an architectural way. Of these the photographs give an excellent idea—of the staircase with its winding wrought-iron baluster and handrail, of the marble-lined corridors with their vaults and decorations. Marble and mosaic are used lavishly with fine precision of taste. To the full effect of mosaic rounded surfaces are necessary, so that the vault and dome are ideal shapes for its application. Generally speaking the pictorial panel is never successful, while the play of light and shade caught by rounded surfaces makes it a decoration of the greatest value. Another mark of sure judgment is the manner in which the angles of the vaults are treated, slightly rounded and without any hard bounding line or architectural moulding of stone or plaster.

The names of the architects are Kellogg, Rankin, & Crane, of Philadelphia, who are to be congratulated on their achievement.

From "The Western Architect."



DETAIL OF ENTRANCE CORRIDOR.

From "The Western Architect."



DETAIL OF MAIN STAIRWAY.



Photo: Arch. Review Photo Bureau.

FITZWILLIAM MUSEUM.

Cambridge Colleges.—II.



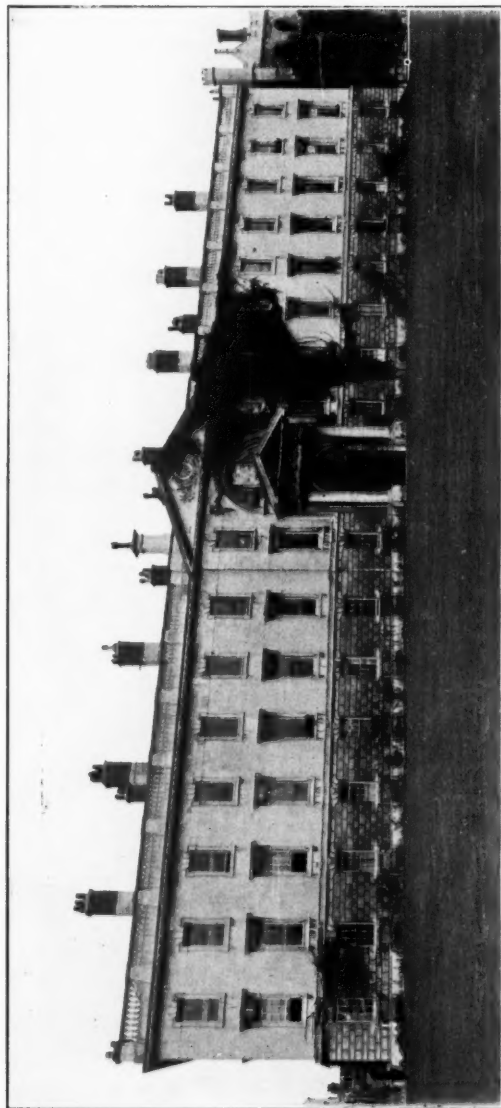
WE now come to a series of illustrations which, for lack of any specific term, may be grouped together under the general heading of "Buildings." The first photograph (13) shows the large range known as the Fellows' Buildings at Christ's College, and though unfortunately the photograph does not take in the whole block, it includes enough to show that the doorway with its ironwork is the centre of the building. The parapet especially is to be noted, being well designed, with solids over solids and voids over voids. The little semicircular projections are quite characteristic of Cambridge parapets, and a comparison may be made in this respect with the river front at St. John's College. In detail the building is not unlike the Pepysian Library at Magdalene College, but the Christ's College building was completed some

sixty years the earlier. It was called by the diarist Evelyn "a very noble erection . . . of exact architecture," and "it presents (say Willis and Clark) a façade of masonry on both sides, the design of which is traditionally attributed to Inigo Jones. It is scarcely in his style, but nevertheless is manifestly the work of a great architect within and without; and is so completely detached from the other quadrangle as to preclude the slightest effect of incongruity of architectural style." The two following illustrations (14 and 15) are of the Gibbs buildings at King's College built in 1724, and show respectively the court and river fronts. It will be seen that the two sides are very nearly similar, but the river front is certainly more dignified than the other owing to the wings containing only seven windows each as against the nine in the court front. The building, it should be added, was part of a plan by Gibbs for an entire court, and it had originally been intended to put recumbent figures on the pediment of the



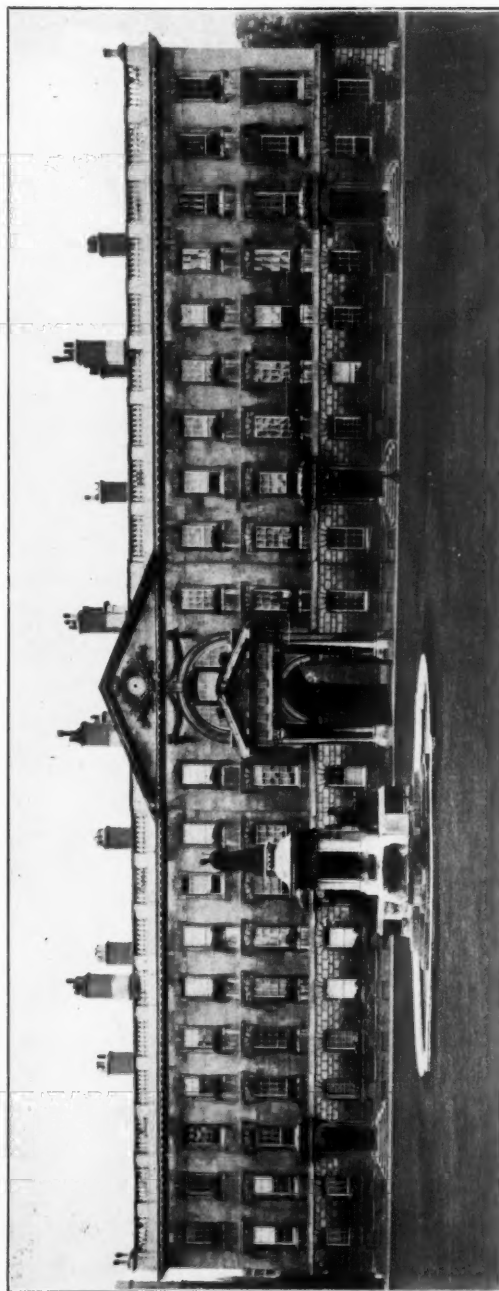
Photo: Arch. Review Photo, Bureau.

13.—FELLOWS' BUILDINGS AT CHRIST'S COLLEGE.



14.—KING'S COLLEGE, RIVER FRONT.

Photo: Arch. Review Photo Bureau.



15.—KING'S COLLEGE.

Photo: Arch. Review Photo Bureau.

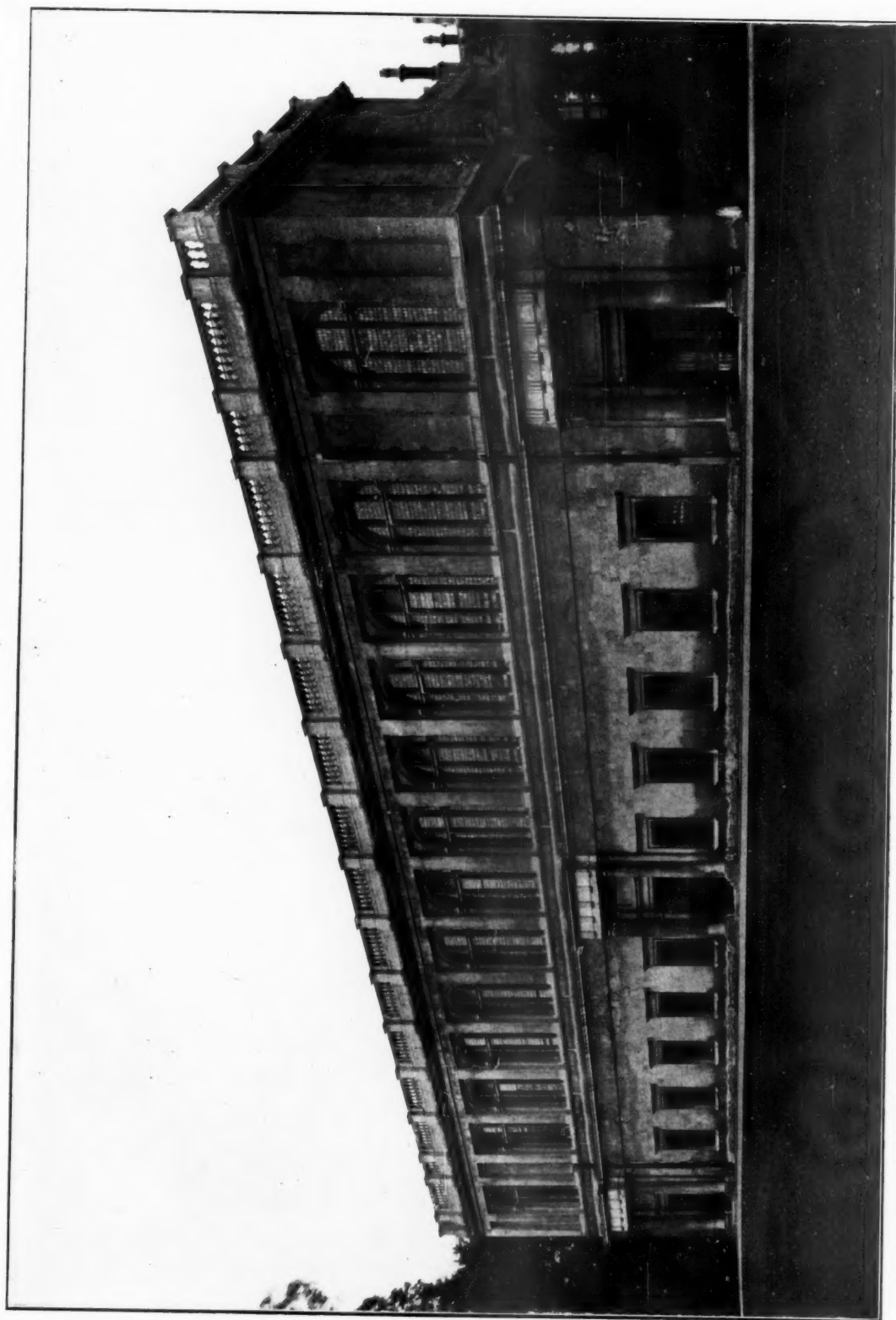
portico and also a statue upon each of the piers sub-dividing the balustrade. A curious story concerning the foundation stone is quoted by Willis and Clark from the antiquary Cole. "When y^e News came of y^e Founders Deposition y^e Labourers who were sawing y^e stone in halves and not having finished it, imagining that there would be no further proceeding in y^e design by his Successors left of y^r work and y^e Stone remaining half sawed in two. This was always y^e Story ab^t y^e Stone w^{ch} I myself have seen before any design of making y^e use of it w^{ch} was afterwards thought on; and a Cut of y^t Stone is in y^e Print of this Chapel engraved by David Loggan: in y^e cleft part was y^e Plate and Inscription, wth y^e different Coins put." The general quaintness of the design is perhaps the thing which most strikes one in the Pepysian Library (16) at Magdalene College. The detail appears to be of the early seventeenth century, but apparently the building was not commenced until about 1670, and was certainly not completed, as the inscription itself shows, until 1724. There was, we know, an intention on the part of the college authorities to build a second court, and the library gives one the impression of having been designed for three sides of a court and of the wings having subsequently been pressed back against the end building so that there is only some four inches projection. Samuel Pepys had contributed to the building, and when

he bequeathed his library to the college he directed that it should be put in this new building. His arms are to be seen in the pediment of the middle window with his motto *MENS CUJUSQUE IS EST QUISQUE* and the inscription *BIBLIOTHECA PEPYSIANA 1724*. Trinity College Library, of which the river front is seen in 17, is quite an early work of Sir Christopher Wren, and is much superior in the logical qualities of design to the more showy front of Nevile's Court. The exterior here exactly expresses the interior with the low loggia beneath, the blank space for bookcases, and the great row of windows over the bookcases. The library is built of Ketton stone, which is yellow with stains of pink, but the crowning balustrade and the entablature to the ground-floor doorways are, for some reason which it is not easy to perceive, in Portland. Wren evidently took considerable pains over the building, designing even the chairs and tables and giving full-sized sections of all the mouldings. The plaster busts, it may be noted, which stand over the "classes" or bookcases and the lime-wood wreaths and arabesques were executed by Grinling Gibbons. There is not, perhaps, a pleasanter example of domestic architecture in Cambridge than the President's House at Queens' College (18), the view shown being that from the garden. When one finds upon analysis of how many very dissimilar features it is composed one is forced to admire the breadth



16.—MAGDALENE COLLEGE, PEPYSIAN LIBRARY.

Photo: Arch. Review Photo. Bureau.



17.—TRINITY COLLEGE LIBRARY, RIVER FRONT.

Photo Arch. Review Photo. Bureau.

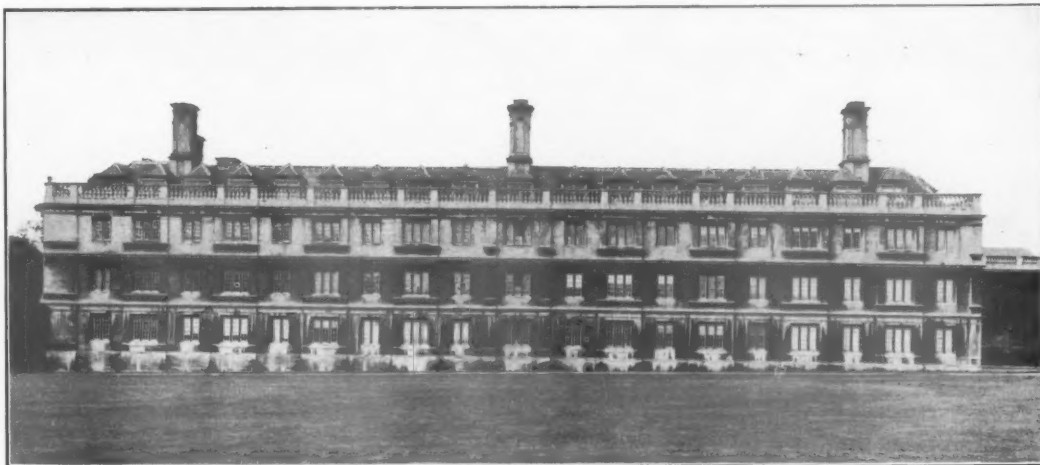


18.—QUEENS' COLLEGE, PRESIDENT'S HOUSE FROM THE GARDEN.

Photo: Arch. Review Photo. Bureau.

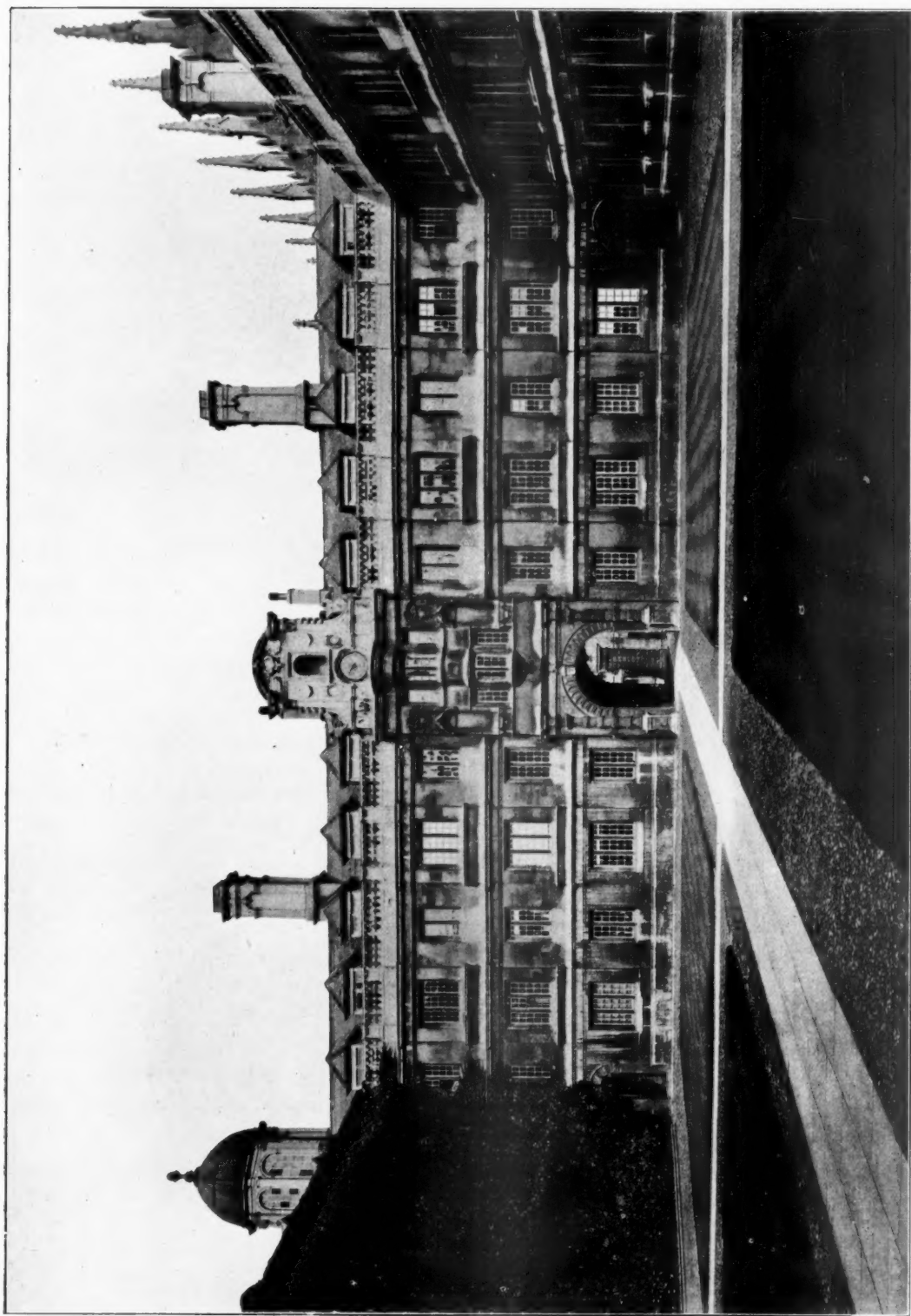
of treatment, and one can only wish that a photograph could do the warmth of colour and variety of texture the justice which they deserve. The fish-scale roof over the bay window on the left is particularly worthy of attention, and much more successful than such treatment usually is. The length of the house is traversed by a gallery which is extremely charming, with nicely panelled walls hung with portraits and very pleasantly lighted from either side. On the opposite side to that here shown the gallery is carried over a quaint

old cloister by carved brackets springing from the cloister walls. Of our next illustration, the south front of Clare College as seen from King's College lawn (19), it may be simply said that anybody who can appreciate the success of such very simple means is well on the way to understanding what architecture is, and that anybody who can obtain such good results is a master in architecture. For the range of buildings here shown has good claims to be regarded as the noblest specimen of Renaissance architecture which this country



19.—CLARE COLLEGE, FROM KING'S COLLEGE LAWN.

Photo: Arch. Review Photo. Bureau.



20.—CLARE COLLEGE COURT.

Photo: Arch. Review Photo. Bureau.

can produce. The present form of the buildings is, however, distinctly altered from the original design as completed in 1642. The walls then were finished with battlements which gave way to the balustrade a hundred and twenty years later, and the windows were originally arched instead of being square as at present. It is a thousand pities that we do not know the author of the original design, if only to wonder how such a man could have been guilty of such a blunder as 20 displays. This photograph of the eastern range from inside the court illustrates the folly of trying to be clever. The architect had all the materials to hand, and then spoilt everything by the stupid, pretentious gateway. Few colleges have been more painfully unhappy in their new buildings than Pembroke College, and one is therefore proportionately pleased at being able to point with pride to her most recent venture. The New Court built in 1883 (21) is a good example of Gilbert Scott, junior. But though Scott has caught the spirit and detail of old work he has

spoilt the feeling of repose by making the staircases far too obtrusive with their windows at a different level from those of the actual "keeping" rooms, and so cutting through the lines of these other windows. The illustration at the beginning of this article is a rather unusual view of the Fitzwilliam Museum. It brings out how carefully the grouping has been considered and how scholarly the detail is, and it also reveals how entirely the bombastic front is a screen and adjunct to the working part of the building. The design differs somewhat from that originally conceived by Basevi, for the entire structure is in Portland, whereas Basevi had intended to use Bath stone for the façade and white brick for the sides and back. Certain minor alterations were also made in the decoration and arrangement of the entrance hall owing to Basevi being killed by a fall through the floor of Ely Cathedral west tower and his work being completed by Cockerell and Edward M. Barry.

MAXWELL H. H. MACARTNEY.

(To be continued.)

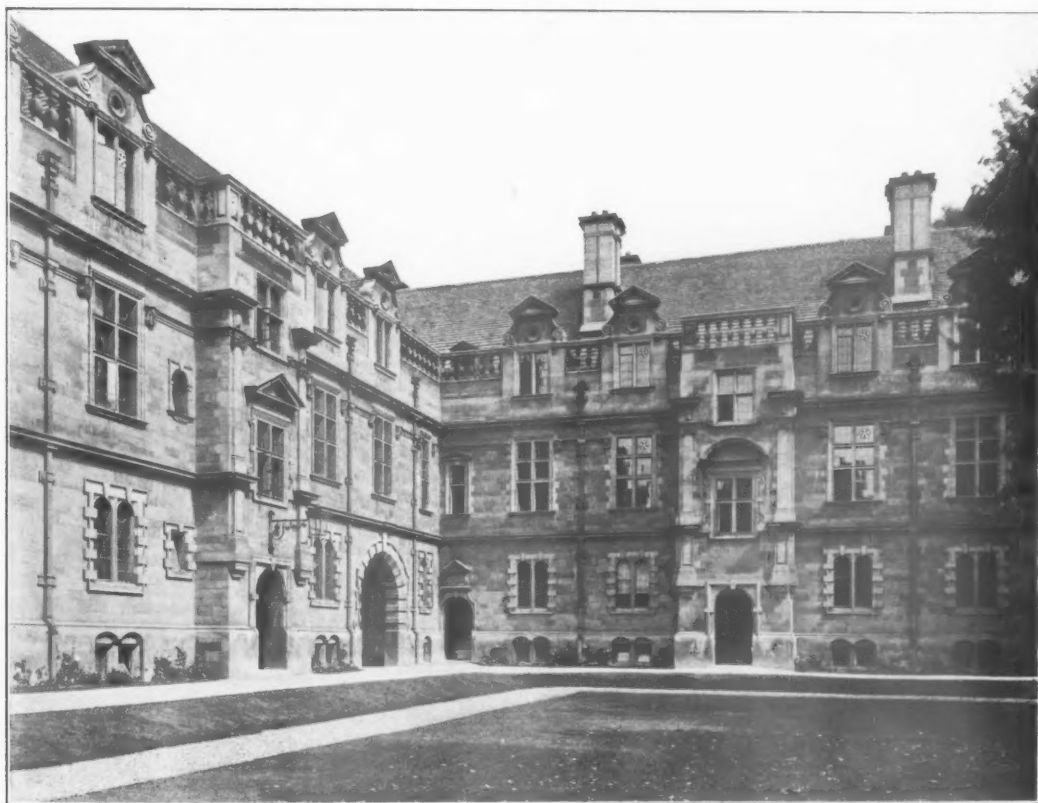
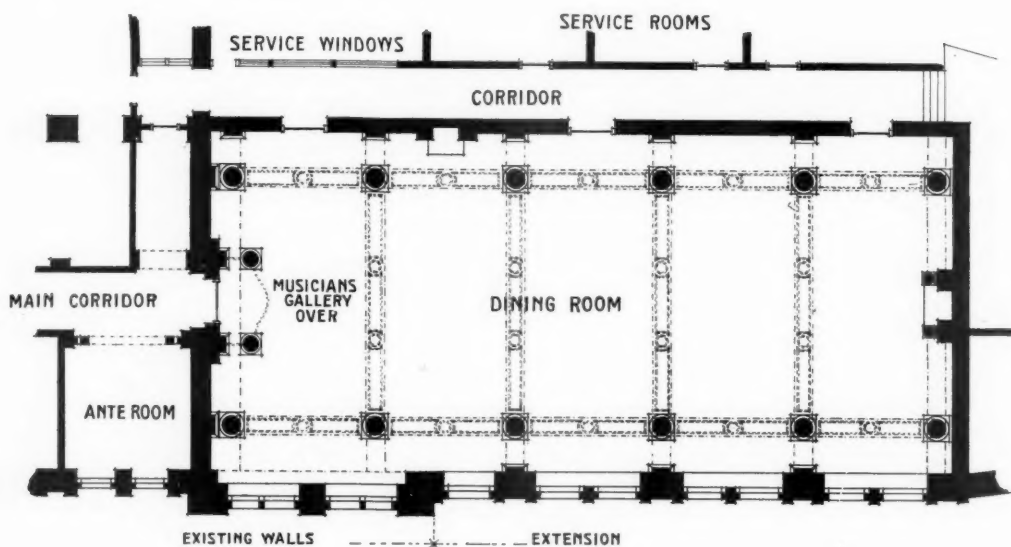


Photo: Arch. Review Photo. Bureau

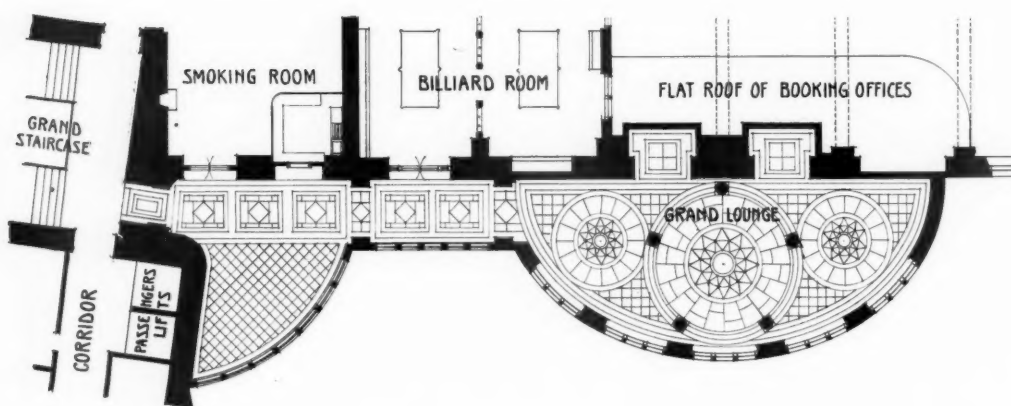
21.—PEMBROKE COLLEGE NEW COURT.

VOL. XXVI.—F

Current Architecture.



SCALE OF 10 5 0 10 20 30 40 50 60 70 FEET



SCALE OF 10 5 0 10 20 30 40 50 60 70 80 FEET

ADDITIONS, GLASGOW CENTRAL STATION HOTEL. PLANS.

JAMES MILLER, A.R.S.A., ARCHITECT.



Photo: Bedford Lemere and Co.

ADDITIONS, GLASGOW CENTRAL STATION HOTEL. DINING SALOON (FIREPLACE).
JAMES MILLER, A.R.S.A., ARCHITECT.

ADDITIONS TO GLASGOW CENTRAL STATION HOTEL.



HE additions recently made to the Central Station Hotel consist of a large new dining saloon, billiard-room, and lounge, together with 120 bedrooms and suite rooms. The three large apartments are situated on the first floor.

F 2

The dining saloon is 105 ft. long by 48 ft. wide and 30 ft. high, and is panelled in Italian walnut to the height of 14 ft., the carving being in lime tree. The walls above are panelled in Keene's cement with carton pierre ornament, the ceiling being finished in fibre plaster. The main columns are of pavonazzo marble with the exception of the two at musician's gallery at end of dining saloon, shown in photograph, which are of Greek cipollino. The fender shown in one of the

*Photo: Bedford Lemere and Co.*

ADDITIONS, GLASGOW CENTRAL STATION HOTEL. DINING SALOON (ENTRANCE WITH MUSICIANS' GALLERY OVER).

JAMES MILLER, A.R.S.A., ARCHITECT.

fireplaces in the dining saloon is not the permanent one.

The lounge is elliptical in shape, the shape being determined by the outline of buildings underneath which are occupied as offices in connection with the station accommodation. This apartment is 66 ft. long by 27 ft. wide, and is panelled

its full height in Austrian oak. The ceiling is of fibre plaster. The small quadrant of a circle which forms part of the lounge in the angle existed previous to these alterations, but its internal finishings were renewed to correspond with the new lounge. The floor of the lounge is executed in coloured marbles.



Photo: Bedford Lemere and Co.

ADDITIONS, GLASGOW CENTRAL STATION HOTEL. LOUNGE.

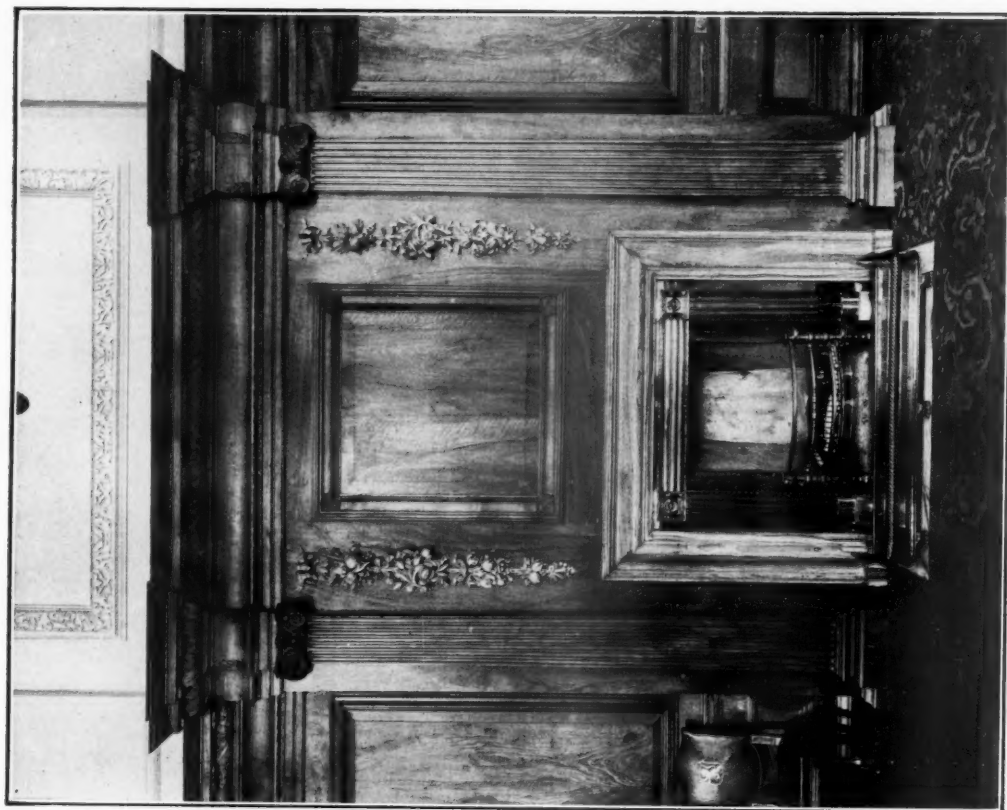
JAMES MILLER, A.R.S.A., ARCHITECT.

The wood-carving of lounge and dining saloon was executed by Messrs. H. H. Martyn & Co., Cheltenham.

The fibre plasterwork in lounge was executed by the Bromsgrove Guild, and the ornamental work of plaster ceiling in dining saloon was

executed by Messrs. George Jackson & Sons, London.

The contractors for the whole works were Messrs. P. & W. Anderson, Glasgow, and the following were their sub-contractors:—Joiner work, Mr. John Cochrane, Glasgow. Plumber



Photos: Bedford Lemere and Co.



ADDITIONS, GLASGOW CENTRAL STATION HOTEL. DINING SALOON (DOORWAY AND FIREPLACE).
JAMES MILLER, A.R.S.A., ARCHITECT.



ADDITIONS, GLASGOW CENTRAL STATION HOTEL. GRAND LOUNGE.

Photo: Bedford Lemere and Co.

JAMES MILLER, A.R.S.A., ARCHITECT.

work, Mr. William Anderson, Glasgow. Plasterwork, Messrs. McGilvray & Ferris, Glasgow. Slater work, John Anderson, Glasgow. Painter work, Messrs. C. Carlton & Son, Glasgow, and Messrs. John Orr & Sons, Glasgow. Steel casements, Messrs. H. Hope & Sons, Birmingham. Marble work, Messrs. Galbraith & Winton, Glasgow. Tile work, Messrs. Haddow, Forbes & Co., Glasgow. Heating and ventilating, Messrs. Ashwell & Nesbit, Ltd., Glasgow and Leicester.

The glass work of cupola in lounge was executed by Messrs. Oscar Paterson & Co., Glasgow.

The buildings are of steel construction throughout, the contractors for the steelwork being the Motherwell Roof & Bridge Co.

The sanitary fittings throughout the building were supplied by Messrs. Doulton & Co. and Messrs. Shanks & Co.

Architect, Mr. James Miller, A.R.S.A., 15, Blytheswood Square, Glasgow.



Photo : Bedford Lemere and Co.

PARISH CHURCH, COLDSTREAM, BERWICKSHIRE.
J. M. DICK PEDDIE, ARCHITECT.



Photo: Bedford Lemere and Co.

PARISH CHURCH, COLDSTREAM, BERWICKSHIRE.
J. M. DICK PEDDIE, ARCHITECT.

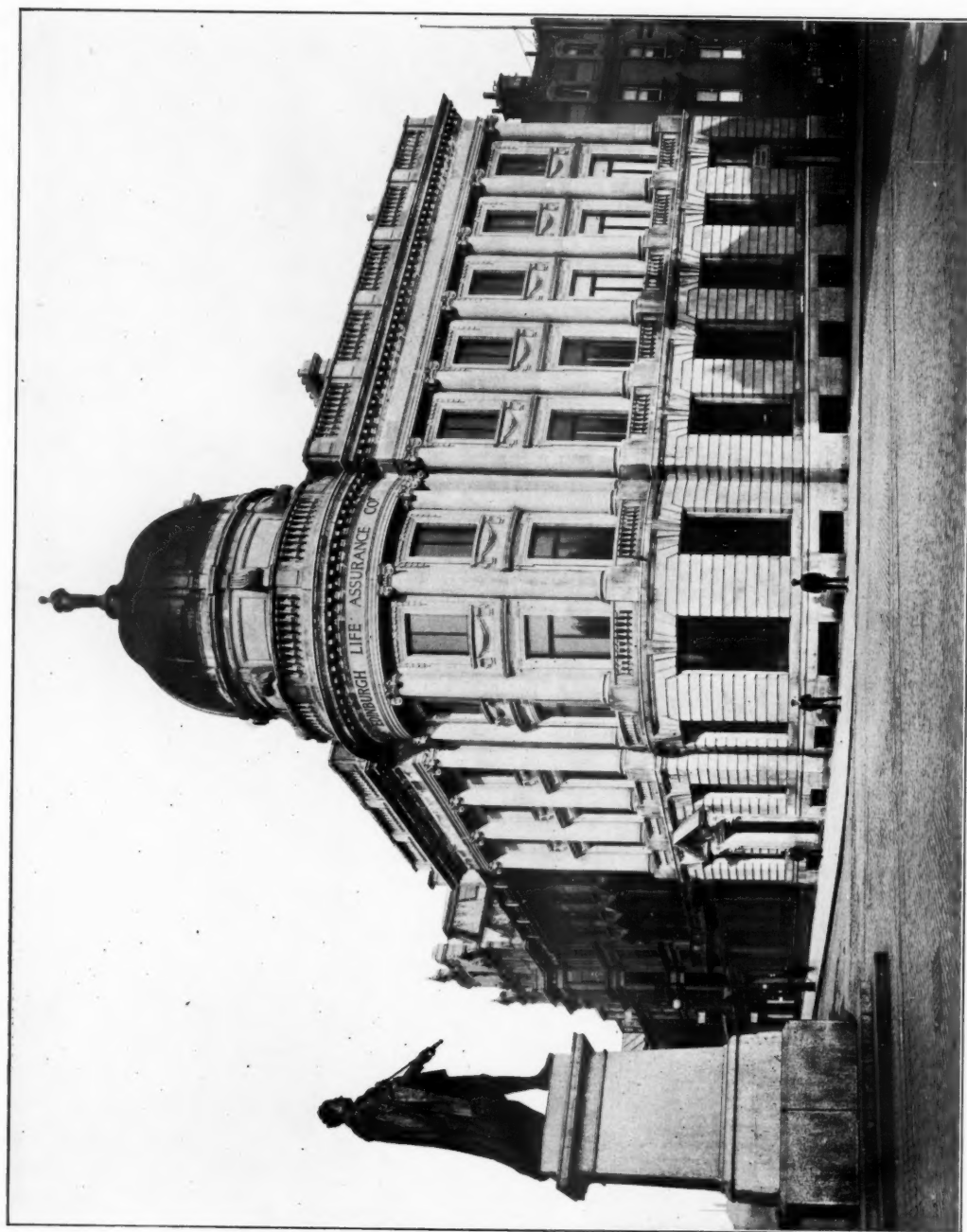


Photo: Bedford Lemere and Co.

EDINBURGH LIFE ASSURANCE BUILDING.
J. M. DICK PEDDIE, ARCHITECT.



EDINBURGH LIFE ASSURANCE BUILDING. BOARD ROOM.

Photo: Bedford Lemere and Co.

J. M. DICK PEDDIE, ARCHITECT.

PARISH CHURCH, COLDSTREAM.



HIS building, situated in the High Street, Coldstream, replaces the old parish church, of which the tower and belfry are incorporated in the new building, whose exterior style is similar to the old building—round-headed win-

dows with architraves and projecting keyblocks, and the wallhead finished with a simple cornice and parapet. The dressings are of Blackpasture stone, filled in with random rubble. The floor of the church is wood, but the passages and chancel are paved with stone in squares laid diagonally. Whitsomenewton stone columns are used in the interior to support the steel principals carrying the plaster barrel-vault. Doors, seating, &c., are of yellow pine stained and wax-polished, the stalls and communion table in the chancel being oak, and the pulpit is of stone.

The builders were R. Hall & Co., Galashiels, and the following is a list of the other contractors:—Steelwork, A. Mather & Son, Edinburgh. Slate and asphalt roofs, Alex. Ogilvy, Leith. Plumbing and sanitary work, Hugh Weir, Edin-

burgh. Plasterwork, John Walker, Alloa. Joiner and special woodwork, A. Inglis & Son, Hawick. Gas fixtures, Martin Van Straaten, London (these gasfittings are from Dutch models). Door furniture, locks, &c., Bell, Donaldson & Co., Edinburgh. Heating apparatus, Mackenzie & Moncur, Edinburgh. Ventilating, R. Boyle & Son.

THE EDINBURGH LIFE ASSURANCE COMPANY'S NEW HEAD OFFICE, EDINBURGH.

J. M. DICK PEDDIE, ARCHITECT.



HE façades of this building, which is situated at the south-east corner of George and Hanover Streets, are built of Portland stone with the exception of the base course, which is of Norwegian granite.

Messrs. Percy Portsmouth and H. S. Gamley, A.A.R.S.A., were the sculptors employed, the former doing the figure of "Prudence" on the dome and the latter the carving on the façades. Offices for the company are provided on the ground and part of the first floor and



EDINBURGH LIFE ASSURANCE BUILDING. GENERAL OFFICE.
J. M. DICK PEDDIE, ARCHITECT.

Photo: Bedford Lemere and Co.

basement, while the remainder of the building is divided into chambers.

Reinforced concrete was used in the construction of the floors, which are finished with flooring-boards on shallow joists except in the public office and basement, where dolomene is laid on the concrete.

Black and white rubber flooring has also been used in the entrance hall. Panels of rose numidian, separated by bands of pavonazzo marble, are used to finish the walls of the vestibule, and the columns in the public office are made of the latter marble with gilded caps. The woodwork of the manager's and secretary's rooms and the staircase is of Spanish mahogany, French polished.

The building is heated on the "Barker" patent system, and the public office has a special arrangement for extracting air; the incoming air is passed through an ozone-generating apparatus.

Mr. Thomas Macrae was clerk of the works.

The following were the principal contractors:—Mason work, R. Thorburn & Son, Edinburgh. Joiner work, J. Lownie & Son, Edinburgh. Plumber work, Burn & Baillie, Edinburgh. Plaster work, David Fisher, Edinburgh. Glazier work, Dickson & Walker, Edinburgh. Heating, Mackenzie & Moncur, Edinburgh. Painting,

Geo. Dobie & Son, Edinburgh. Marble work, Allan & Son, Edinburgh. Marble columns in public office, Galbraith & Winton, Glasgow. Electric lighting, Middleton & Townsend, Edinburgh (Mr. Norman A. Thomson, Edinburgh, consulting engineer). Electric Fittings, Singer & Son, Frome; Gray & Son, Edinburgh. Lifts, Archibald Smith & Steven, Ltd., London. Lift enclosure, Mackenzie & Moncur, Edinburgh. Grates, Gray & Son, Edinburgh; Fraser Walker & Co., Edinburgh. Ventilation, Ozonair, Ltd., London. Furniture and Furnishings, J. & T. Scott, Edinburgh.

VICTORIA AND ALBERT MUSEUM.

SIR ASTON WEBB, C.B., R.A., ARCHITECT.



WE give three further views of this building, supplementing those that appeared last month. The first is a detail of the centre portion of the principal façade, the second a detail in the entrance vestibule, and the third a view of

one of the ceramics galleries.



Photo: Bedford Lemere and Co.

EDINBURGH LIFE ASSURANCE BUILDING. GENERAL OFFICE.

J. M. DICK PEDDIE, ARCHITECT.

Among other items of interest it may be mentioned that the building is equipped with four hydraulic lifts, and three non-automatic basement ejectors are also supplied for various purposes. The fire service is supplied by two sets of

Ellington's patent automatic injectors, which will discharge through hydrants a total of five hundred gallons of water per minute. The power for these services is supplied from the mains of the London Hydraulic Power Co.



Board of Education.

VICTORIA AND ALBERT MUSEUM.
DETAIL OF CENTRE PORTION OF CROMWELL ROAD FRONT.
SIR ASTON WEBB, C.B., R.A., ARCHITECT.

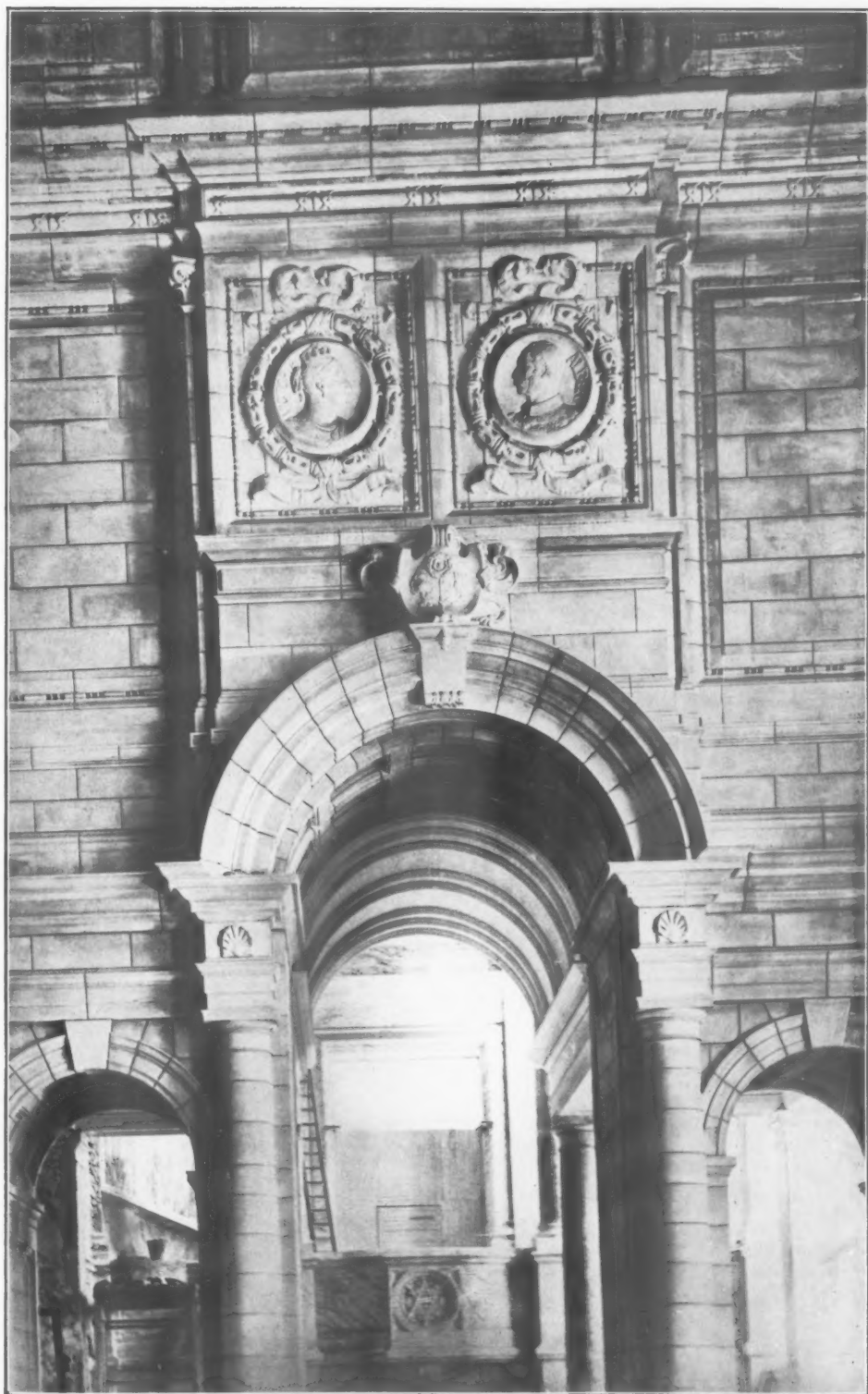


Photo: Graphic Photo. Union.

VICTORIA AND ALBERT MUSEUM. DETAIL IN THE ENTRANCE HALL.
SIR ASTON WEBB, C.B., R.A., ARCHITECT.



THE VICTORIA AND ALBERT MUSEUM.

SIR ASTON WEBB, C.B., R.A., ARCHITECT.

Board of Education.

The Committee for the Survey of the Memorials of Greater London.



SCARCELY had last month's notes been written when the news came to hand that the famous Gardner collection of topographical prints and drawings relating to London was to be sold. We were reviewing the chief repositories of information and illustration regarding the appearance of London in the past, with the idea of suggesting some method of co-ordinating and indexing this information for easy reference. It is obvious that if this is to be done, we shall have to make sure that collections which have been made with so much care and expense as that left by the late Mr. Gardner shall not be dispersed or lost to public usefulness. We hear with regret that the City Corporation is not prepared to add this valuable possession to the treasures in the Guildhall Library, and we fear that the London County Council is at present too seriously pledged to economy to consider the purchase, which is nevertheless the plain duty of such a public body, for the education of our contemporaries, as much as for the information of the future. If, then, failing a purchaser, the collection should be dispersed, would it not be possible to split it up topographically, and for each district possessing a public library to acquire the prints and drawings that relate to the streets and buildings within its area? In this way London might still possess the fruit of Mr. Gardner's labours, and each neighbourhood

would find the story of its past made ampler by the possession of these valuable documents.

Our discussion of the practicability of making a bibliography of London topography must wait over another month. Meanwhile the Survey Committee desires me to issue a revised list of the local secretaries who have undertaken the task of initiating our work in individual parishes. We hope in this way to cover shortly the whole London area, and enlist more representative support.

WALTER H. GODFREY.

THE CITY.

Parish of St. Helen, Bishopsgate :—

A. W. Clapham, Cobden Hill, Radlett, Herts.

COUNTY OF LONDON (North of the Thames).

Hammersmith (with Brentford) :—

George Trotman, 244, Camberwell Road, S.E.

Kensington :—

Philip Norman, 45, Evelyn Gardens, South Kensington, S.W.

Che'sea :—

Walter H. Godfrey, 11, Carteret Street, Queen Anne's Gate, S.W.

Westminster :—

Percy W. Lovell, 23, Old Queen Street, Westminster, S.W.

Paddington :—

A. Wyatt Papworth, Town Hall Chambers, 374-8, Old Street, E.C.

Marylebone and Soho :—

A. H. Blake, Blenheim Club, St. James's, S.W.

St. Pancras (with Hornsey) :—

Percy W. Lovell, 18, Hampstead Lane, Highgate, N.

Parishes of St. Andrew, Holborn, and St. George the Martyr, with Gray's Inn :—

F. W. Reader, 5, Lamb's Conduit Street, W.C.

Islington and Clerkenwell :—

H. W. Fincham, 70, Hillfield Avenue, Hornsey.

Shoreditch and Bethnal Green :—

Gilbert H. Lovegrove, Town Hall Chambers, 374-8, Old Street, E.C.

Hackney :—

Ernest A. Mann, 89, Benthall Road, Stoke Newington, N.

Stoke Newington (and Tottenham) :—

Francis W. Reader, 17, Gloucester Road, Finsbury Park, N.

COUNTY OF LONDON (South of the Thames).

Clapham :—

W. Plomer Young, 3, Lavender Gardens, Clapham Common.

Lambeth and Camberwell :—

Frank T. Dear, 210, Lambeth Road, S.E.

Deptford, Greenwich, and Lewisham :—

P. K. Kipps, 93, Lewisham High Road, S.E.

GREATER LONDON.

Ealing :—

J. O. Foster, 12, Woodville Gardens, Ealing.

Brentford :—

George Trotman (see above).

Acton and Chiswick :—

Francis R. Taylor, 12, Pleydell Avenue, Stamford Brook, W.

Hendon :—

Edwin Gunn, 27, Richborough Road, Cricklewood, N.W.

Hornsey :—

Percy W. Lovell (see above).

Tottenham :—

Francis W. Reader (see above).

Leyton and West Ham :—

A. P. Wire, 168, Birkbeck Road, Leytonstone.



Photo : Geo. Trotman (Survey Committee).

IRONWORK, LATIMER HOUSE, CHISWICK.

Books.

THE RENAISSANCE IN ITALY. BY THE LATE W. J. ANDERSON.

AN APPRECIATION.

The Architecture of the Renaissance in Italy. A general view for the use of students and others. By William J. Anderson, Architect, Associate of the Royal Institute of British Architects. Fourth Edition, revised and enlarged, with 70 collotype and other plates, and 110 illustrations in the text. Price 12s. 6d. nett. London: B. T. Batsford, 94, High Holborn. MCMIX.



WE do not know of any pleasanter introduction to the study of the Italian Renaissance than this book, nor one illuminated by so much imagination and first-hand knowledge. Although in bulk little bigger than a handbook, it is no mere compilation, no pouring of water from a large vessel into a smaller one, but a genuine book inspired by contemplation and study of the actual buildings of the Renaissance.

We had the fortune to sit under Mr. Anderson, and we remember the enthusiasm which invariably was aroused among his students, as he, with words carefully chosen, carried them with him along the path of the centuries from Egypt to Greece, to Rome, and to Italy. One lecture, the finish of which still lingers in our memory, awakened his class to the wildest enthusiasm. He had been lecturing about the church of St. Mark's at Venice, and towards the close of his paper he spoke extempore of the glory of the front of this building, rising like a fair vision by the margin of the sea—"a stately pleasure-dome" pricking with golden cupola and pinnacles the deep blue of heaven."

Imagination and a nice choice of words became the vehicle of a great deal of knowledge, and his delivery had a power to attract the most indifferent student to attention and enthusiasm. This charm has to a great extent been preserved in his book.

Mr. Anderson won the "Greek Thomson" Scholarship with a measured drawing of one of Thomson's churches, which took him to Italy for the first time, and it was this visit which saw the genesis of the book under review.

Of all periods of great artistic activity, perhaps

that of the Italian Renaissance is the most fascinating. It may lack the mystery and austerity of the Egyptian, it possesses less of "sweetness and light" than the age of Pericles, and it has not the great power of the Augustan era; but it can claim to possess elements of freshness, of growth, of modernity, which make it a peculiarly engrossing study.

For the first time the architect steps into the light of day and walks the stage of history. It is true these periods are all steps in a sequence leading to Italy of the fifteenth and sixteenth centuries, but this last touches us; its very nearness brings it home to us.

"Il primo rinascimento," as the Italians call it, that first fanciful, wayward view of conceiving the Roman manner, possesses a *naïveté* entirely lacking in later work. Mr. Anderson understood this charm, and devotes about one-half of his book to its exposition.

Brunelleschi makes the prime entrance. "First in time, he was not second in intellect, in pertinacity, in achievement; and wherever the arts of form are understood and beloved, the genius of Brunelleschi will not fail of honour and renown." His dome at Florence will ever be considered his master-work, but it was in his lesser and more intimate work that he laid the foundation of the Renaissance. In those days there was only "one art." Brunelleschi lost in competition to Ghiberti the commission to execute the Baptistery doors, and, in despite of fortune, set out for Rome with a young friend called Donatello. There he studied for some four years the buildings of ancient Rome, and afterwards crowned St. Mary of the Flower with its great and abiding glory.

The church of the Badia di Fiesole is a perfect little building, and is typical of the early Renaissance, when traditional methods of workmanship still dictated certain forms, in spite of all the zeal for the new learning.

Gothic shapes still linger in the splayed reveals of window and door, but now delicate fanciful arabesques trail a dainty finger over the stone, giving it a wonderful texture. The church of Santo Salvator del Monte, at Florence, is another exquisite example of "il primo rinascimento"; very plain both outside and inside, it is charming because of its fine proportion. Michelangelo called

it a "fair country maiden." Think of a time when it was possible to speak of architecture in words like these! Is it any wonder that the best intellects of that age turned to art for their expression?

Alberti was one of these: an accomplished gentleman, a man of the world, sportsman and author, and gifted with a high genius. One of the three giants of the Renaissance, he, with Leonardo and Michelangelo, gave himself up to art. His great work was his book, "*De Re Ædificatoria*," which until recently was looked on "as the foundation of all that had been written about architecture and building." Although he approached architecture from a scholar's point of view, he was a capable architect, and his church of Sant' Andrea, at Mantua, is nobly designed, showing a fine appreciation of scale, and possessed of some of the quality of a Roman temple.

Alberti was a law to himself in the matter of learning, but the usual education was somewhat different from ours. The first great Renaissance architect "came from a Florentine goldsmith's shop." In the *bottega* he was employed in all kinds of art works, making statues and busts, painting the fronts of *cassone* for Italian brides, painting sign-boards for merchants, and generally helping in the production of all beautiful things. In this way a dexterity in design was acquired, a sure taste, and a love for sound workmanship. But the real school of architecture was Rome, and the men of the Renaissance were obsessed by the antique.

We have seen how Brunelleschi learnt in Rome to make his dome; and the antique remains have continued to be the chief school of architecture to within the last hundred years. We have, perhaps, dwelt too long on the early work, but the tendency to-day is to glorify Palladio and Vignola, and to forget names and examples like Baldassare Peruzzi, and Bramante. Yet, of all the architects of the Renaissance, Peruzzi was perhaps the finest, and his masterpiece, the Palazzo Massimi alle Colonne, at Rome, one of the chief monuments of that time.

Mr. Anderson's work pretends to be a general view. It is such a one as might be taken from a high hill; nothing of moment escapes. In this, notable names are the chief features, and great buildings their pointers. What a rich galaxy do not the names make! Brunelleschi, Bramante, San Gallo, Peruzzi, &c., who in their lives were considered the peers of kings and popes, and whose glory far outshines those whose reigns they adorned. They, indeed, were the salt of the earth, these artists of the Renaissance, full of great ideals, and plentifully endowed with vitality and strength.

In this edition several changes have to be noted. The new plan of the Palazzo Strozzi does not agree with the old one, and we must confess that we miss the pictures of bronze panels from Sant' Antonio by Donatello, and one or two illustrations from Mr. Anderson's own sketches; but on the whole the work is improved by additional drawings and photographs. The arrangement of the four early plans of St. Peter's on one page is good for purposes of comparison. The book is addressed to "students and others," and to all who do not know it we heartily recommend it.

ARTS CONNECTED WITH BUILDING.

The Arts connected with Building: Lectures on Craftsmanship and Design delivered at Carpenters' Hall, London Wall, for the Worshipful Company of Carpenters. By R. W. Schultz, C. F. A. Voysey, E. Guy Dawber, Laurence A. Turner, F. W. Troup, A. Romney Green, M. H. Baillie Scott, Chas. Spooner, and J. Starkie Gardner. Edited by T. Raffles Davison. With 98 illustrations of old and modern work. Price 5s. nett. B. T. Batsford, 94, High Holborn, London. 1909.



We are indebted to Mr. Batsford for the publication of a very excellent and able series of lectures on "The Arts connected with Building," given at the instance of the Ancient and Worshipful Company of Carpenters. It is encouraging, as Mr. Weir Schultz mentions in his first lecture, to find that the Guilds of London are taking up the question of the education of craftsmen. For all our labour as architects is in vain if we are not seconded by an able and intelligent body of workmen. And it is the more necessary to emphasise this point of view, as apparently apprenticeship is doomed, and some new system must be devised to take its place. Whilst these lectures were originally written for craftsmen, they may with advantage be read by architects, who, whatever their natural ability, cannot but profit from a knowledge of the various crafts that make up building. They must also be familiar with materials, for to get the best use out of them they must understand their possibilities and limitations.

Yet we cannot but feel that to-day we are inclined to make a fetish of the mechanic part of architecture in our education. Since the sixteenth century in Italy, when the architect appears for the first time in the light of day, he alone has been responsible for the design of buildings, and the workmen who built Brunelleschi's dome in Florence, and the men who worked under Wren at Greenwich, had nothing to do with the effect of

these buildings. It is true they contributed to their strength, and this is the proper function of the workman—to build strong. We willingly admit that the workman had a wider range in mediæval times, but these are past. And the futility of the late Gothic revival shows how impossible it is to resuscitate them.

Modern architecture is a conscious thing, pre-conceived before a stone has left the quarry, and depends for its effect on the skill of one man. The workman, with his materials, is his medium, with which he builds up his conception, just as a painter does his with paint. This, we think, is the greatest quality of the modern architect—to be able to conceive in imagination some great scheme of ordered building, and to give it bodily form in our streets or in the country. This is no mean goal to which a youthful architect may aspire, and if he does not find in these lectures these views, he will at least discover much food for reflection.

Mr. Troup's lectures dealing with "External Leadwork," and "The influence of material on design in woodwork," are written in a scholarly way and are very fascinating. We cannot help quoting a passage from the latter, as it contains much good advice for us all: "In designing, above all things avoid being clever merely for the sake of effect. Cleverness is not art—more often it is mere licence and a want of restraint." Rather be "commonplace" than "attempt the clever, the smart, the 'up to date.'"

But then we find we are all at sea with regard to his meaning, for the lecture is brought to an end by the following sentence: "The theatrical, the inessential, the superficial rules, and leads on to the same end that has been described by a great writer as the vile torrent of the Renaissance."

Apparently, something very uncomplimentary to the Renaissance is intended, but the sentence as it stands is rather curious, and we leave it to readers to decipher its meaning.

The theatrical, the inessential, the superficial, are qualities which we cannot think belong to the Renaissance, which demands for its success abstract proportions and reticence of treatment.

We wish Mr. Gardner had given us more information about the smiths contemporary with Tijou. "If the Roberts or Edney in their more daring flights occasionally lay themselves open to criticism, their work is always grand and impressive, and as expressive as the best English art in contemporary architecture and painting." How can we judge? Bakewell, Robinson, are the names of other smiths, who are introduced in the most airy way as if we knew all about them. Some of the lectures are inclined to be metaphysical, others simply historical. And it goes without saying

that they are all earnest, sincere, and on the whole the book is well worth reading. If there is throughout a strong bias of the craftsman it cannot obscure the real issues of architecture.

WESTMINSTER ABBEY.

Visitors' Guide to Westminster Abbey. By Francis Bond, M.A., F.G.S., Honorary Associate of the Royal Institute of British Architects, author of "Gothic Architecture in England," "English Cathedrals Illustrated," "Screens and Galleries in English Churches," "Fonts and Font Covers," &c. Illustrated by 12 plans, 36 photographs, and other illustrations. Price 1s. nett. Henry Frowde, Oxford University Press, London, New York, Toronto, and Melbourne. 1909.

THIS is an excellent little textbook, and well worth consideration by those who take an intelligent interest in the Abbey. For so small a volume, the amount of information it contains is very great. Mr. Bond is to be congratulated upon having successfully introduced into it an interesting element of history. The notes in small print, which, as is suggested in the preface, may be read at home, should make the visit to the Abbey both more profitable and more interesting.

The Key Plan and the numerous small ones are extremely clear and easily read, though in the former we would suggest that a dotted line with occasional arrows would probably be found a clearer guide than the method used; but in every other respect the book is admirable. The information given is concise and to the point, and a word of special praise must be said of the plates at the end; the subjects are well chosen, and illustrated by very good photographs. The indexing should be revised, as it is not quite accurate. Mr. Bond makes an admirable effort to direct the public taste by pointing out what among the sculpture and architecture is good and what is bad. To some this may seem outside the province of a guide book, but the lay mind is so easily led astray on both subjects that a little guidance in the right direction is of great value.

To the architectural student also this book should prove useful, giving him a brief and accurate description of the notable features of the Abbey; but we venture to suggest that a welcome addition would be a short sketch of the history of the Abbey itself, with the few important dates and names connected with it. This would enhance its value to both student and visitor, and we hope to see this slight defect remedied in a future edition.

ART IN 1908.

The Year's Art. Published by Messrs. Hutchinson & Co., 34, Paternoster Row, E.C. 1909.

THIS is the thirtieth annual issue of this extremely useful publication, which comprises not only an epitome of the past year's doings in painting, sculpture, engraving, and architecture, but also lists of the art sales and of the engravings published during the year, a concise description of the various important art institutions at home and abroad, and a directory of artists and art workers. There are also several illustrations and a diary in which the memoranda are useful and appropriate. The editor is Mr. A. C. R. Carter, who, in a breezy prefatory note, describes the Franco-British Art Exhibition at Shepherd's Bush as "the most dominating feature of the exhibition year."